THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Difference Between the Amateur and the Professional Actor Defined—One Plays at Playing and the Other Means Business—The Social Contempt for the Professional Thing in Brooklyn—The Wings to Soar With are Furnished Only by the Theatre—Life the Best School for Anything—Mrs. Thurber and Her Appeals for American Art—Is the American Opera to Win with the People or be Subsidized by Capital?

What is the difference between the amateur and the professional actor?

What is the difference between mock turtle and green turtle!

The amateur plays at playing; the professional actor means business. One thinks art is an elegant recreation, subject to society; the other knows, or ought to know, that art is a taskmaster.

I don't think the picnics of the amateurs help the professional stage any. The spoiled women who play at playing gratify a personal vanity, but contribute nothing to the drama. They only toy with it as your *figurante* does. Most of them undertake to skate on the thin ice of impersonation without breaking through into the whirlpool of acting. If they can make people believe that they might be gifted players, but don't want to be, they are satisfied.

They exist in a social illusion that acting, like reading and writing, comes by nature, and that good-looking girls, when they stop chewing gum, are equipped to chew scenes.

There have been about nine hundred and eighty amateur actresses a year for ten years furnished by the local clubs. That is nine thousand eight hundred.

How many of them became professionals?

How many of them wanted to become professionals?

With eight thousand of them acting was a means of social exhibition. It gratified their vanity, brought them admirers and husbands, and that ended it.

Of course, this is business in one aspect, but it isn't the business we write about in dramatic articles.

The injunction of the social patrons of the amateurs is the same as that of the old woman: "Go down and swim, my dears, but don't go near the water."

So long as you can act without acting we'll support you. We have to draw the line somewhere, and we draw it at people who are in earnest.

The amateur thing in Brooklyn grew to such proportions that it took in the whole population. Every third lady had a social contempt for the professional thing; but she plumed herself on the social thing. They gave public exhibitions, but it was distinctly understood that they received no salary—and this is probably the last distinction in the amateur and the professional. One receives a salary, the other doesn't.

But behold how the social element separated from the acting element the moment some of these people began to act in earnest!

The amateur society threw up its noses and its hands. A little contempt was imported into the receptions, and the amateurs who had talent were snubbed. "Why," said one young society lady, 'do you know that Miss ——— is actually studying. The next thing we shall hear will be that she's taking lessons."

"Incredible!" chorussed a bevy of belles.

The first intimation of the trouble in the Brooklyn society was when someone maliciously went and told the President that several of the young lady members had exhibited talent. The worthy President wiped away a tear and said: "I hope you will not repeat it. It will break up the society. Talent means ambition and study and a lot of professional things, and it will lower the tone of our set."

The organized amateur club of Brooklyn appeared to be an effort of society people to ape the stage and at the same time preserve a proper contempt for it.

A Brooklyn gentleman told me that the married clerks and cashiers encouraged their wives to act in an amateur way as a sort of prospective guaranty in case they should be compelled to go to Canada. In that case their wives could star on the way.

This is an absurd idea, for amateurs never star. They only threaten to, and then indignantly deny it—or get their husbands to.

Successful actresses as a rule tumble out of the wings—they don't grow in clubs.

To put it in another way, the only wings by which they can soar are furnished by the theatre.

My idea is that life is the best school for anything. Whenever I compare experience and suffering with mere culture and coddling, I find that the fruits of one stay, the other blossoms and withers. I never could detect the heart-throb of Poe in Longfellow. I can sit in the Cambridge sunshine with the best of them and admire Fleur de Luce and the burnished dragon-fly

> — Who is thine attendant
> And tilts against the field,
> And down the listed sunbeam rides resplendent
> In steel-blue mail and shield.

But I instantly think of the great mysterious and torn heart that sang:

> If I could dwell
> Where Israfel
> Hath dwelt, and he where I,
> He might not sing so wildly well
> A mortal melody.

I think if you get any perfume out of human hearts, you must crush them. The men of mark in this country went cold in Winter and hungry in Summer. Some of them who reached the highest rounds of achievement learned their lessons lying before the wood-fire in their fathers' cabins. Some of them who walked to the top of the hill of fame started barefoot. Harvard and Yale have not yet caught up with the record of the log cabin and the old homestead.

Every great actress that I have seen poured some of her sorrow into her work, and some of her scars helped to make her resplendent.

The very worst brand is a social one, for it means that she has the good will of a set; and what we want is achievement. Fancy the impudence of Murray Hill telling us that we must accept DeVere because of Murray Hill! Fancy the pusilanimity of the stage asking Murray Hill who is acceptable! The best actors are not the literary students or the aesthetic painters, but the fellows who have had to fight the wolf and who had learned to feel before they undertook to portray feeling. Why, there is as much difference between Mr. Charles Coghlan's acting and the acting of our Jack Studley as there is between a charade and a charge of artillery. And I will put Ned Buckley any time against Mr. Wilson Barrett if I want to touch the hearts of the assemblage.

It's the commonest and the shallowest error to think little of the thing we are most familiar with. The dunghill cock is a handsomer fowl than the bird of paradise. But we've got him under our eyes all the time.

So I say that social amateurs are not of much account dramatically, because the drama is not a social thing, and amateurs haven't got the sting that makes success.

It's the same in all fields of endeavor. Your college lads who expect to become reporters with mere erudition get beaten by some lad who has to earn his dinner. And your cultivated playwright, who can translate Homer, gives us a scene from The Bohemian Girl and thinks it new, or makes his characters go up a ladder and calls it art, while your Bohemian down at the People's Theatre puts on a drama—as for example like Woman Against Woman—and without learning or literary craft holds thousands spellbound with the old witchery of human sympathy.

When you come to deal with the public—you've got to win them. It always was the mistake of culture to try and drive them, and nothing is more absurd than the late attempts of culture to write plays. In order to show that it is culture, it has got to be a little above the public.

Well, what has the public got to do?

"Climb for it," says Bronson Howard, who carries a ladder.

But the public do not do it.

If it is to be supported by the people all the eloquence in the world will not win them so long as you do not give them what they want.

It is a most singular fact that while Mrs. Thurber's last able and interesting essay is before me comes the protest of the Philadelphia clergy against her ballet.

Surely the patron of music in America—of pure music—cannot afford to antagonize the conservative people of the country. But this antagonism has followed her from St. Louis. High musical art of the American sort is pronounced by the Church to be somewhat disreputable. Now, although I do not accept this, I can still see that it is an almost fatal mistake for the scheme that every pulpit gives it a black eye.

And why, one asks, should ballet be the distinguishing feature of American opera? Why not melody? Why not romance? Why not

Regard that estimable and gifted woman, Mrs. Thurber.

She has now got the columns of the *World*, and she is pouring out the most eloquent appeals for American art and an American School of Music.

She uses a thousand burning words to convince us that a native school of music is a noble desideratum.

But, bless her noble heart, nobody ever dreamed of disputing it.

The only real question at issue she doesn't touch.

It is this: How are you going to establish it? By appealing to the public, or by private donations? Is it to win with the people, or be subsidized and endowed by capital?

Now, if it is to be supported by rich men, and there is enough of them, there is no use in making appeals to the public through the press.

charming American singers, of whom, Mrs. Thurber tells us, we have an abundance

I will tell you why. It is because the man who is trying to execute Mrs. Thurber's noble scheme has no more conception of what the American public want than Prince Bismarck. The idea of making English opera—for that is what it is—depend upon its ballet is very much like making a symphony depend on the scene-painter. There is no possible excuse for turning grand opera written in German, French and Italian into English, except that the American people want intelligibility. Well, if you purpose to give them what they want why don't you do it? There is no special grace in chromoing Lohengrin. It belongs in its own German, and Germans have its traditions.

The great mass of the people who speak English would prefer Wallace's Lurline. But Mr. Theodore Thomas does not agree with the American people. And if Lurline has a ballet—it at least belongs to it.

I don't know what Mr. Hoch knows of the American public. But I hope he does not know less than Mr. Theodore Thomas.

Mrs. Thurber talks continually of native schools and native art and native endeavor. But the moment anybody asks for a few native singers up pops Mr. Thomas or Mr. Hoch and informs us that art has no nationality. There is, I fear, a superstition in the ranks of the prima donnas that national art is best known by its German name of Juch.

Not that I would disparage Juch. I leave that for De Vivo. She is an amazingly clever artiste, but it is a part of the want of tact to let the idea get abroad that we should have heard more of Fursch-Madi and Hastreiter if it had not been for Juch.

It's an awfully ungracious thing to criticise Mrs. Thurber's work. I believe in the woman. But she *is* a woman, and nobody cares to criticise her kindly, and if I did not feel so deeply interested in the National Opera I would not criticise her myself. NYM CRINKLE.

ALEXANDER SALVINI.

Orthoepy.

If we bar the inelegances of utterance of one member of the cast of Tangled Lives, now playing at the Fifth Avenue Theatre, we have hardly the usual number of orthoepic errors to note.

There is a very marked incongruity between the beauty of Miss Stokes' face and figure and the elegance of her attire and her utterance, which is singularly faulty. She mangles the vowels of the final syllables in a manner that must be very disturbing to every one whose ear is at all intolerant.

Youth. Mr. Wheatcroft errs in changing the sound of the *th* of this word in the plural.

Romance. Mr. Dustan accents the first syllable of this word; Mr. Wheatcroft the second, which is the sanctioned accentuation.

Assume. Mr. Wheatcroft's utterance of long *u* is often faulty. It is very often like the sound of long *oo*

Helen. Mr. Mantell pronounces the proper name as though the last syllable were *un* instead of *en*.

Respite. Persons that notice Mr. Mantell's pronunciation of this word seem to be of opinion, because they have never before heard it pronounced as he pronounces it, that the pronunciation he prefers is unauthorized. They are in error. Mr. Mantell in accenting the second syllable of *respite*, whether it be the noun or the verb, does so on the authority of no less a personage than Dr. Samuel Johnson. True, Mr. Mantell's authority is rather archaic; and furthermore, at least some of Johnson's contemporaries considered his accentuation incorrect, for Ash, whose dictionary was published in Johnson's lifetime, accented the first syllable, as all the orthoepists have for the last hundred years.

Diversion. Mr. Robert Downing, and some other members of the Spartacus cast, err in sounding the *s* of this word like *z*.

Carthaginian. Mr. Downing errs in pronouncing the word. It is *gin i an*, not *ge ni an*.

Allies. Mr. Downing should accent the second not the first syllable of the word.

Devastation. The first two syllables of the word are *dev as*, not *de vas*.

Let it not be supposed that Mr. Downing's pronunciation is bad because he makes these little errors, for it isn't. On the contrary, Mr. Downing pronounces well. His vowel sounds are generally quite correct. Better, far, to misplace an accent occasionally than to mangle the vowel sounds.

ALFRED AYRES.

P. S.—In my last art'c'e I wrote *your* and was printed *fear*, *castle* and was printed *cattle*.

The Musical Mirror.

A very agreeable change from the Teutonic clangor of Wagner and the Oriental sensuousness of Goldmark was the performance of Beethoven's only opera, Fidelio, which has been given at the Metropolitan Opera House, first with Fraulein Brandt as Leonora and afterward with Fraulein Lehmann. On each occasion the audience completely filled the vast space of the building and the opera achieved a genuine triumph, many of the members being enthusiastically applauded and redemanded. The artists were frequently recalled before the curtain, and the performance took the character of a festival. After listening to the mazy conglomeration of succeeding dissonances which the present craze for modern German music-drama has demanded, it was delightful to be able to hearken to melody and harmony in their purity and not to be compelled to strain our auditory nerves to their utmost to hear music that is buried beneath an avalanche of brass falling in resistless torrents over the placid streams of melody given forth from the wood and strings. The plot, revealing as it does the devotion and love of a wife who goes to the extent of disguising herself in man's clothes in order to seek and save her husband from a seemingly interminable imprisonment, is sufficiently intense in interest, and affords ample scope for the display of dramatic force and feeling. The music is, as all the world knows, absolute perfection, both in inspiration and construction, and is a model of dramatic illustration.

The quartette in the first act was admirably sung, and so heartily relished by the audience that the artists were compelled to repeat it. The prisoners' chorus, so beautifully written that the tenors are not forced, as is too often the case in German music, to sing notes oft repeated, which even great artists find difficult to sing occasionally, was, in consequence, much more effective and satisfying to the ear and the sense than the strained yelling one too often suffers. This number was very impressive, and the dramatic effect was greatly enhanced by many of the singers being dressed and made up in a most realistic manner.

Fraulein Brandt, as Leonora, sang very artistically and conscientiously, but the music of the part was unquestionably too high for her voice, and she was, consequently, forced to apparent effort, which, combined with an evident nervousness, caused her, once or twice, to sharpen in her intonation.

Such slight shortcomings, however, should not detract from the high estimation in which this admirable singer is held for her many sterling qualities. Fraulein Lehmann, on the contrary, is fitted by nature, both in pitch of voice and personal appearance, for the part, and, while having no advantage over Brandt artistically, is more of the ideal Leonora and consequently more adapted to the part.

Niemann acted magnificently in the prison scene, and interpreted the character of Florestan very intelligently, singing better than we have heard him do before; but even at his best he is, vocally, far behind the standard of the part, and none but the cultured musician can thoroughly enjoy his performance.

In Herr Fischer the management has a treasure. Appearing as he does in nearly every opera, his versatility is shown to advantage, and he seems to be equally good in whatever part he sings.

The Pizano of Herr Robinson was too much like his other characters. King Solomon, King Arthur, Amonasro, are one and all Robinson. The singing, while very earnest and forcible, was too jerky and spasmodic. A little more attention to light and shade, and more care in making up, would add mightily to the general effect. The remaining parts being of minor importance, it is only necessary to say that they were all in competent hands.

Overture No. 4 was played before the opera, and the great No. 3 before the finale to the second act, this latter being taken by Herr Seidl at such a rapid *tempo* as nearly to make its passages incomprehensible. Should a well trained band implicitly follow the beat of an insane conductor, we doubt not that the audience would be astonished at the effect. But so long as a great composer has indicated the manner in which he wishes his work to be performed, reason and respect, not fancy run wild, should rule the baton. Nevertheless, Seidl is a great conductor, and has done much to make the success of the German opera. *Humanum est errare*, and Seidl is but human. The management deserves the thanks of the public for giving an opportunity to a work so rarely heard, and we hope that others may follow with equally satisfactory results.

The incident that caused so much comment on the first night—the snickering in the boxes—was merely the vulgar hilarity of some *parvenu*, who, having been accustomed to laugh over the hereditary wash-tub, could not refrain from indulging in rude cachination when lifted by Boodle luck into an opera box.

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The Mascotte at the Bijou on Monday made a hit. Of course The Mascotte as given by Nat Goodwin, Charles Bishop, Stuart Harold, Lillie Grubb, Lelia Farrell and Flora Irwin is quite a different sort of thing from The Mascotte as given on the French stage. The present version is more of a burlesque than a new comic opera. Local allusions abound. The parts are broadly drawn and extravagantly acted; but the public is pleased, and what more is wanted? Nat Goodwin is excruciatingly funny as Duke Lorenzo; in fact, it is a creation, like nothing else, and is beyond comparison. It is not the Lorenzo of the French author and composer, but it is a Lorenzo of itself, and the people like it. Lillie Grubb looks sweetly pretty as Bettina, sings nicely and acts well, we'll say nothing about the acting. Leila Farrell as Fiametta shows a well turned ankle and great agility. Flora Irwin sings Frederic in a deep contralto voice that passes for a tenor. Stuart Harold is a fair Pippo, and Charles Bishop an excellent Rocco, coming nearer to the French idea than any of the other artists. The chorus is pretty, fresh-voiced and good, and the band sufficient. It is a very pleasant performance—not too good, but good enough for the audience.

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The first of the Elite Sunday night concerts at the Union Square Theatre went off very well. Emma Carson bearing off the palm. Herr Conradi is a good baritone, Andrus Delgolt a fair pianist, Emilia de Rosa a nice violinist and Arthur Furlong a sweet tenor. Perhaps there was a little too much of Ramon Sulas and his flute; the flute, however well played, being apt to be monotonous by itself. The concert was very good all round.

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The run of Erminie at the Casino continues triumphantly. Pauline Hall has resumed the principal part, with renewed vigor and charm of voice and person, to the delight of her crowds of friends and legions of admirers. Frank Wilson is as excruciatingly funny as he has been for a time to which the memory of man runneth not to the contrary, viz.: since the first production of Erminie, and the other participators in this unexampled success are all as well as can be expected.

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Indiana, so admirably given by the McCaull Opera company at the Star Theatre, has pleased the public, spite of the weakness of Audran's score. The introduced numbers have saved it. Digby Bell is very comical and his singing exceptionally good, especially for a comedian, a class of artists that seldom rejoices in voice—still less often in vocalization. Digby Bell has both, and Indiana is largely indebted to Digby Bell for its success. Lilly Post looks as pretty as a peach and sings "her native woodnotes wild," an' 'twere any nightingale. In fact the singing is good all round.

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Koster and Bial have reason to rejoice in the good business that so constantly follows their efforts. The show is worthy of the audience, and both are good.

At the Theatres.

Mr. Gillette delineated the humor of the Rev. Robert Spaulding in The Private Secretary at the People's Theatre before a good-sized assemblage on Monday night. This, one of the funniest and best of farce comedies, received a capital representation at the hands of Mr. Gillette and his associates, chief among whom may be mentioned M. A. Kennedy, Frank Tannehill, Jr., Frank Lamb, Maud Haslam, Maud Giroux and Mrs. Myers The audience laughed almost continuously over the absurd misadventures of the curate. Next week, A Tin Soldier.

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The World was given at the Third Avenue Theatre on Monday evening. When one can get the world at cheap prices what more does one want? Nothing evidently, if the applause of the crowded house may be taken as a criterion. The melodrama was fairly acted and effectively mounted.

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A large gathering witnessed the performance of The Ivy Leaf at the Windsor Monday night. The play has been criticised at length in these columns. J. F. Ward, Eugene O'Rourke and Mrs. Power in the principal parts were well received. The songs are a feature and they were for the most part agreeably sung.

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Hoodman Blind drew a crowd to the Grand Opera House Monday night—an appreciative, enthusiastic crowd. They cheered Joseph Haworth Yeulett to the echo, and hissed Augustus Cook Lezzard to their hearts' content. The play will draw immense houses until the end of the week. Next Monday, Alone in London, with the beautiful Cora Tanner in the leading role, will be the bill here.

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Tony Pastor's stage is devoted to a capital specialty bill this week. Jolly Nash and his infectious laugh, George Murphy, the hilarious Dutch impersonator, Lizzie Hughes, a pretty singer of serio-comic ballads, the gutta-percha acrobats, Rose and Martin Julian, and Tony Pastor himself, with a budget of new and catchy songs, were a few of its attractions. One always enjoys an evening at this cosy little theatre, where everything, from Messrs. Sanderson and Lewis' department in front to the borders and back-cloths, is well arranged and well managed.

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The only changes noticeable in Jim the Penman are Maud Harrison's hair and Walden Ramsay's trousers. The former is worn *au naturel* now, and is vastly more becoming than the fluffy yellow wig that preceded it; the latter, through the carelessness of the *blanchisenso* or for some other reason, have shrunk to high tide proportions. We refer, of course, to the originally artistic garments that Mr. Ramsay stunned us with when he appeared as the tennis playing big brother. Jim is still drawing crowded houses, and there is not a spectator that goes away without having enjoyed the absorbing drama and its admirable presentation.

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Scotch songs are sung this week at Dockstader's in honor of Burns' birthweek. The sweet strains of "Annie Laurie," "Mary of Argyle," "Scotch Lassie Jean" and other highland and lowland melodies are exquisitely rendered by the fine vocal corps of the organization. The burlesque Jim the Pieman is given with laughable effect.

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Met by Chance has not drawn large audiences to the Lyceum, albeit quite a number of people have been curious to witness one of the worst pieces the season has brought forth. On Monday next Miss Dauvray will appear as Peg Woffington in Masks and Faces.

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The Wild West Show is still a potent attraction at Madison Square Garden, the charge of Custer having stimulated public interest in the novel and interesting exhibition. The Wild West is being prepared for its trip to England, and the stay at the Garden will last but a few weeks more.

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Harbor Lights will be brought out this (Thursday) evening at Wallack's. The preparations have been extensive and the rehearsals diligent. The scenery is said to be very elaborate and the cast is strong in names.

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Tangled Lives has had a long and prosperous run at the Fifth Avenue Theatre. It will have been represented fifty times on Saturday night, the date set for its withdrawal. On Monday Mr Mantell will appear as Raphael in The Marble Heart.

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Miss Hastings' last week in Pen and Ink at the Union Square Theatre has not been attended with larger receipts than the equivocal merits of the play would seem to warrant. The actress herself is intelligent and fairly gifted, but she appears under serious disadvantages in Pen and Ink. Next week Rose Coghlan begins an engagement in her repertoire.

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The O'Reagans are not long for Harrigan's Park, the tickets for visitors having P. P. C. written on the left hand lower corner. Crowds are bidding the merry piece farewell, while thousands await with intense expectation the production of McNooney's Visit next Monday night,

The Amateur Stage.

THE LEROY IN PARTED.

The Leroy Literary Union, which is now in its sixth season, presented Parted at the Lexington Avenue Opera House on Friday evening, Jan. 31. Lizzie Faulhaber was an efficient and comely Elsie Lovell. May Ryan, who has also been favored in the matter of good looks, evinced more than ordinary histrionic talent in the character of Kate Tyson. Agnes Boynton simulated the omniscient old lady, Mrs. Motley, with capital effect. Thomas N. Fetherston, who rose from a sick bed to impersonate the role of Victor Orme, deserves a deal of credit considering how he was handicapped by his physical condition. Frank J. McElkenney had a low comedy make up for the juvenile part of Frank Cheeney. He was amusing, however, and his conception of the part was therefore satisfactory to the audience. Thomas F. Walsh, as Tickell, made quite a hit. He was funny without clownishness and showed decided ability—for light comedy.

The anatomical construction of Charles F. Foley's abdominal make up was somewhat peculiar, but his acting on the part of Benjamin Lovell was quite commendable When Joseph H. Cagney faces an audience his nose points toward the wings or starts a flirtation with the occupants of the nearest proscenium box. This unclassic profile bars him out of the arena of handsome villains, but greatly assisted him in keeping up the illusion that he was intensely "crooked." J. T. O'Neil assumed the small role of Thomas Sprackling The general smoothness of the performance reflects credit on the coaching and stage-management of P. S. M. Munro.

DISCORD IN THE KEMBLE.

There is discord in the Kemble Society. A certain clique is alleged to have become altogether too exclusive, and to have shown snubbing propensities toward the dramatic corps. This has led the popular chairman of the dramatic committee, Henry G. Somborn, to send in his resignation. Thereupon E. J. Burke was chosen chairman, which brought about the resignations of A. C. Munn and M. J. Benjamin, both members of the committee.

The programme of The Colleen Bawn performance on Jan. 18 contained an item that indicated dissatisfaction of some kind. It conveyed the information that at a recent meeting of the society it was resolved "that the sociables, as now existing, be abolished and discontinued."

There is a tinge of ambiguity in discontinuing anything that has been abolished; but the board of officers were evidently bent on absolute annihilation.

In another column of the same programme appeared a paragraph headed "The Kemble Social Club" stating that the first sociable of "this new organization" would take place on Friday evening at the residence of Mr. and and Mrs. Hopson, "and we wish them every success." On being interviewed, G. de Cordova, President of the Kemble, explained that after the matter of excluding the dramatic corps from the society socials had been fully discussed, it was resolved not to hold any more such affairs, as some of the people alluded to might consider themselves slighted. That an organization of a social character had requested and been granted permission to use the name of the society, but that it had no connection with the Kemble whatever, and consequently had no hand in the government of its affairs. Some of the Kemble members may have joined, but that was all. Mr. De Cordova intimated that the sociables of late had become too promiscuous, and the Kemble had always made it a point to be very select. In referring to Mr. Somborn, he said that the chairman of the dramatic committee was of an autocratic nature, and generally wanted matters all his own way. If his suggestions were not acted upon, he generally threatened to resign. Mr. Somborn evidently considers "the Kemble Social Club," a mere subterfuge devised for the purpose of allowing Mr. De Cordova to carry out his "exclusive" plans. He maintains that despite the resolution that no more receptions would be given under the auspices of the Kemble, the society held a sociable recently from which the dramatic corps was entirely excluded. He brought the matter before the society, and as nothing was done he resigned.

Mr. Somborn, on being asked whether the dramatic corps would also resign, is said to have answered: "Well, I have championed their cause, and went so far as to give up my office, and if they now choose to submit to the slight offered them, that is their business, not mine."

The Board of Officers have also decided to change their financial policy. At the meeting referred to above it was resolved that ladies and gentlemen may be entitled to membership in the Kemble by subscription only, and that the price for each membership shall be four dollars. That members may purchase as many season tickets as they desire for the same amount. That extra seats for a single performance may be obtained at Chandler's music store at seventy-five cents each, but that no person shall be allowed to secure more than twenty-five seats at any one time. This looks as if somebody was getting tired of defraying the expenses, and preferred to place the performances on a paying basis. One thing is sure: A certain amateur scribe, who has "bobbed up serenely" after his frantic attempts to become a professional actor, will gloat with suspicious venom over this state of affairs in the Kemble, from which society he found it convenient to resign. At present he is toadying to the Amaranth. He is advised to master the rudiments of criticism, and instead of making his articles a mere reflex of favoritism and personal spite, to learn the art of expressing an honest opinion.

PARTED, BY THE ARLINGTON LEAGUE.

The Arlington League adopted the policy this season of engaging professional people for the dramatic part of its entertainments. Accordingly the cast of Parted, which was presented by that society at the Lexington Avenue Opera House on Friday evening, Jan. 14, was composed of real live actors and actresses, even the baby being selected from the Actors Fund nursery. Wright Huntington was a judicious selection for the part of Victor Orme. He was not only qualified for the leading juvenile role in manly bearing and histrionic training, but evinced a delightful sense of comedy humor. Charles Morrell, who appeared as Frank Cheeney, was somewhat handicapped by a sepulchral voice, but was otherwise quite satisfactory. Fred. Julian is not particularly adapted to the character of Benjamin Lovell, but did some excellent acting toward the end of the play. George Gaston was decidedly amusing as Mack Tickell, but his style and voice were rather two subdued for the abominable acoustics of the hall. The Joseph Sprackling of Ed. J. Mack was sufficiently villainous to suit the most jaded appetite for a "bold, bad man." J. L. Saphore, under whose direction the piece was performed, cast himself for the small part of Thomas Sprackling, which he acted with customary skill. There was a superfluity of tragic intensity in the histrionic efforts of Mercedes Malarini. This alone would have robbed her Elsie Lovell of maidenly charm. Her acting in other respects was noticeable for professional expertness, and she certainly possesses a fine stage presence. Nellie Pierce was a comely and efficient Kate Tyson, and Mrs. Nellie Tannehill proved a realistic Mrs. Motley. In the last act the baby, Kenneth Barnes Clarendon, was presented with a silver mug by the Arlington League.

NOTES.

My Fairy of the Glen and Box and Cox were presented by the Melpomene Society at the Brooklyn Athenæum on Monday evening, Jan. 24.

The Crescent Comedy Club appeared in Change Partners and The Ringold's Next at the Newark Library Hall on Tuesday evening, Jan. 25. The entertainment was in aid of St. Elizabeth's Guild of the House of Prayer.

Gossip of the Town.

Louis Massen is a manly young actor with a handsome presence, an amiable face and a good voice. In Saints and Sinners Mr. Massen gave great promise, some people prophesying that he was destined to take Charles Thorne's vacant place. This season at the Madison Square his work has not been so good. True, his part in Jim the Penman is not particularly good. Mr. Massen's portrait is given above.

Beatrice Lieb begins rehearsals of Infatuation next week.

James Neill has been engaged for the Main Line company.

Leona Fontainebleau, singing and dancing soubrette, is disengaged.

Robert Fraser has written a pantomime entitled The Spider and the Fly.

A No. 2 Silver King goes on the road. Hedley will probably be the King.

Alexander Comstock will be connected with Randall's Theatrical Bureau after Feb. 1.

F. A. Tannehill, Jr., has written a sketch entitled The Eden Musee for Dockstader's Minstrels.

Henry E. Dixey will begin a three weeks' engagement of Adonis at the Bijou Opera House on May 2.

On March 7 Charles Bowser and his comedy company will present Dollars and Dimes for the first time in this city.

Matt Brennan has become an enthusiastic convert to pin-pool, and his friends are giving him great encouragement.

Effie Ellsler will make her next appearance in New York in Woman against Woman at the Windsor Theatre on Feb. 21.

John Campbell, youngest son of Bartley Campbell, has been engaged as assistant treasurer at the Fourteenth Street Theatre.

Henry Greene, formerly with the Stranglers of Paris company, has been engaged by Clinton J. Edgerly as advance agent for Rose Coghlan.

Augusta Van Doren will shortly appear in this city in a new comedy, entitled Charlotte Russe, the scenes of which are laid in New York and Newport.

Charles G. Allen, business manager of the Novelty Theatre, Williamsburg, was presented by his company last week with a handsome pen and holder.

The paragraphs going the rounds *in re* Rud dygore, Gilbert and Sullivan's new opera, are making out of town managers who hold dates feel rather shaky.

Mr. and Mrs. McKee Rankin's California Theatre successes will be reproduced in the East next season under the general direction of Charles MacGeachy.

S. W. Fort, manager of the Holliday Street Theatre, Baltimore, and the Grand Opera House, Washington, paid a flying visit to the city on Tuesday. In conversation with a Mirror reporter Mr. Fort said: "This season is the largest the two houses have had in some time. Edwin Booth played in the Holliday Street Theatre to $11 000 last week. Mrs. Langtry played to nearly $8,000 The Little Tycoon, at popular prices and the week before Christmas, played to $7 000 To get an idea of the capacity of the Grand Opera House just add a thousand dollars to all of these figures."

BIJOU OPERA HOUSE, Broadway near 30th St. Milas & Barton, Lessees and Managers.

First time in New York of Mr.

N. C. GOODWIN,

in his great creation, Prince Lorenzo, in

THE MASCOTTE.

Supported by a cast of unusual excellence. Every evening at 8, and Saturday matinee at 2.

CASINO. Broadway and 39th Street. Mr. Rudolph Aronson - - - Manager.

Evenings at 8. Saturday Matinee at 2.

50 Cents. ADMISSION 50 Cents.

Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.

The greatest Comic Opera success ever produced in America,

ERMINIE.

Chorus of 40. Orchestra of 24.

Mr. Jesse Williams, Musical Director.

Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave. Mr. J. W. Rosenquest - - Sole Manager

Every Evening and Saturday Matinee.

STANDING-ROOM ONLY.

Seats secured three weeks in advance.

A MAGNIFICENT PRODUCTION.

"Its success was immediate and unqualified."—*Sun, Jan. 11.*

DENMAN THOMPSON,

in a successful continuation of Joshua Whitcomb,

THE OLD HOMESTEAD.

"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan 11.*

"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal Jan. 11.*

FIFTH AVENUE THEATRE. Proprietor and Manager, Mr. John Stetson.

Every Evening at 8:15. Matinee Saturday at 2.

The Romantic Emotional Actor,

ROBERT B. MANTELL,

in John W. Keller's society drama,

TANGLED LIVES.

Next week—THE MARBLE HEART.

WINDSOR THEATRE. Bowery near Canal Street. Frank B. Murtha - - - - Sole Proprietor

Matinees Wednesday and Saturday at 2.

W. H. POWER'S COMPANY

in the great Irish drama,

THE IVY LEAF. THE IVY LEAF.

DOCKSTADER'S, Broadway, bet. 29th and 30th Sts.

DOCKSTADER'S MINSTRELS.

A Fresh Programme Nightly, at 8:30

JIM THE PIEMAN.

THOMAS MUCH MAD, EH.

SWEET HIGHLAND MELODIES.

Everybody gets a seat—50c., 75c., $1. Special Ladies and Children's Matinee on Saturday.

GRAND OPERA HOUSE. Lessee and Manager, Mr. T. H. French. Reserved seats, orchestra circle and balcony, 50c. Every Evening and Wednesday and Saturday Matinees.

HOODMAN BLIND. Joseph Haworth and a powerful company. Next Sunday evening - Prof. CROMWELL. Next week - ALONE IN LONDON and CORA TANNER.

UNION SQUARE THEATRE. Under the management of J. M. HILL.

Last week of HELEN HASTINGS in a new comedy, PEN AND INK.

Matinee Saturday.

Next week—ROSE COGHLAN.

HARRIGAN'S PARK THEATRE. Edward Harrigan - - - - Proprietor. M. W. Hanley - - - - - - Sole Manager

Continued Success of EDWARD HARRIGAN as BERNARD O'REAGAN.

Don't fail to see THE O'REAGANS.

Mr. Dave Braham and his popular Orchestra. Matinees Wednesday and Saturday. Next week—McNOONEY'S VISIT.

MADISON SQUARE THEATRE. Mr. A. M. Palmer - - - Sole Manager

Evenings at 8:30, Saturday Matinee at 2.

Sir Charles Young's remarkable play in four acts, entitled

JIM THE PENMAN.

Places secured one month in advance.

LYCEUM THEATRE, 4th Avenue and 23d Street. Daniel Frohman - - - - - Manager

MET BY CHANCE. LAST WEEK.
MET BY CHANCE. LAST WEEK.
MET BY CHANCE. LAST WEEK.

HELEN DAUVRAY COMEDY COMPANY.
HELEN DAUVRAY COMEDY COMPANY.

Under the management of W. R. HAYDEN.

Monday, Jan. 31, Chas. Reade's version MASKS AND FACES.

WALLACK'S THEATRE, Broadway and 30th St. Mr. Lester Wallack, Sole Proprietor and Manager.

Thursday, Jan. 27, first night of HARBOR LIGHTS. HARBOR LIGHTS.

Presented by a great cast and magnificent scenery.

Every Evening at 8, and Saturday Matinee at 2.

KOSTER & BIAL'S. 23d St. and 6th Ave. Admission 25c.

Burlesque. Burlesque.

CAPTAIN JACK SHEPPARD.

Two performances every day.

TONY PASTOR'S THEATRE, 14th Street. Tony Pastor and Grand Company.

Matinees TUESDAY and FRIDAY: Jolly Nash, The Julians, 3 Romalo Brothers, Gilmore Sisters, Ardie and Von Gofre, Thorne and Willett, George Murphy, John D. Griffen. The roaring comic play, DINKLE AND McGINTY'S RACKET. Murphy & Griffen as Dinkle & McGinty.

The Giddy Gusher.

There was born in Nova Scotia sixty-six years ago a man-child, whose name was George Cunnable. Of a good family, with a fair education, his outlook was pleasant enough. But he chafed at the confines of a mercantile life, and having much personal beauty and a decided taste for intellectual pursuits, young George came to the States and struck Boston. He met some theatrical people, and by the time he was twenty years old he was quite a favorite at the Boston Museum in walking gentleman parts.

* * *

The name of Cunnable he dropped for two reasons: first on account of wounding the pride of his family, and secondly because Cunnable on a bill-board would become Cannibal in less time than it took to print it. Therefore as George Howard he played several seasons before he met "Little Caddie Fox," a young dancer who had made quite a reputation as a child actress with her brothers George and James.

Caroline Fox and George Howard were lovers at first sight, and after a short courtship became the happy man and wife they were up to last week, when, after nearly forty years of wedded comfort, the "original St. Clair" gave up the part and left poor Topsy alone on the stage of life.

* * *

Very few people knew as much of the dead actor as I did. He was courteous and kindly to all he met, but not a man to be intimate with anyone. His was a home life, and no matter where the Howards were, George made his rooms at hotels, or his section of a car, or his cabin on a steamer, take on the atmosphere of a home, where with his wife he passed the quiet life he loved to lead. He delighted in study. He wrote himself, and in refined occupations found greatest pleasure.

When Uncle Tom's Cabin was written, he was the first to recognize the power that novel was destined to wield. "A play made from that book will be the greatest stage success ever known," said he, as he laid it down, and forthwith he got his wife's cousin, George Aiken, to dramatize it.

It was as much the work of Howard as of Aiken. It was Howard's judgment that selected the episodes of the story. It was Howard's ability that fitted them practically together. Howard wrote the songs and Howard composed the music and Howard invented the business. Mr. Aiken culled from the novel the language and wrote the thing out.

* * *

The dancing of Caddie Fox came into the part of Topsy with great effect, and Mrs. Howard has been justly famous in England and America as not only the original but the best exponent of the character ever seen. Howard's only daughter became the noted Eva, and Howard himself became so identified with St. Clair that his death is mentioned everywhere as that of "the original St. Clair."

The Howards have faced great griefs together. Many years ago they lost their first-born boy, a most remarkable child. I don't think there ever lived so precocious and poetical a child. He was as beautiful to look upon as is the picture of an angel. And in his baby brain dwelt the intellect of an adult.

* * *

Little John and I spent one happy Winter together, and I shall never have so charming a companion again. He was five years old and I was twenty, but he made allowances for my childish ways, and one day when I was suffering from a thorough soaking I had had the night before he said with his funny lisp:

"I prethume it therves you right. I hope I'll teach you thome time to remember your gum thews."

We started a newspaper, John and I, and the criticisms he got up about his uncle G. L. Fox's performances, his news from Europe where his father, mother and sisters were acting; his family column, where his small brother Charley and his clever grandmother were discussed, made the funniest sheet you ever saw.

Sweet John! Down through the years I hear his voice come singing, bringing with it a vision of the amber hair and violet eyes that were buried away from our loving arms when he was only twelve.

Poor George and Caroline! How they sorrowed for the wonder child who never gave them a moment's sorrow until he died.

* * *

Then Charley, who had been a sturdy infant, superior to childish infirmities, grown to early manhood, developed some lung trouble, and went abroad with his sister Cordelia for his health. In England he grew worse instead of better, and the anxious woman cabled the little family in Cambridge that she should bring him home on such a ship. A few days out poor Charley died, and only the prayers and entreaties of the distracted sister saved him from being buried at sea. George Howard counted the days for the arrival of the boat that bore his dying son back. Everything was made ready at home from his reception. All arrangements for his comfortable transportation were made, and the anxious father walked the dock as the big ship swung into the pier. There stood "Dely" alone and in black, and the poor actor knew almost before he was told that the dear one so tenderly watched for had gone forever.

* * *

Poor George and Caroline! There is no grief like that of a parent's for a promising son. So much of ambition, of pride, and hope centres into their love. And through it all a certain amount of self-interest, for is not a worthy son something of an investment? That which you do for him he will do for you when age and helplessness reverse the order of things.

The ambition of George and Caroline Howard had suffered loss in the death of John. It had received a blow when Cordelia, the great child actress, returned to the stage as a woman, and betrayed little histrionic ability and no love for it. Now in Charles' death it had the deepest shock of all, for he had attained manhood and retained all his childlike qualities of heart. The boy John had left them before a matured mind and man's judgment and ability had identified him with all their plans for old age. Cordelia had married, and proved that a lovely domestic female character was as desirable in a family as a popular theatrical star could be. But Charley was clever, affectionate, self-reliant, and devoted to father and mother. I don't think George Howard ever rallied wholly from the loss of that son. He had two promising boys at college in Cambridge. Some how John, Charles and Cordelia were associated with his early life. All its struggles were made for them. The later children came when everything was prosperous. They had never knocked around bad seasons in poor hotels while father and mother worked hard to make the board bills. Those little fellows had never been held to anxious hearts through troublous times, when George and Caroline held counsel how best to make the babies comfortable. Success had crowned their efforts when their last children came, a handsome home was won, a bank account was earned, and association in adversity brings human hearts nearer in an hour than the contact of prosperous years.

* * *

The boy John's grave seemed nearer after Charley's was made beside it. And the last times I talked with Mr. Howard it was all of the children he had lost. His son Arthur was doing splendidly in college; he spoke of him with pride, but at the same breath came a reminiscence of that clever John, and remembrance of "the finest boy that ever lived," poor, lost Charley, and it was easily seen he had buried his heart at Mount Auburn where he lies to-day.

* * *

George Howard was a credit to his profession; high-minded and honorable. No family in Cambridge is more respected than that of the dead actor. In every relation of life he was faithful, and no one shone brighter than he as a son-in-law. There is that aged woman—life-long identified with the stage—Emily Fox, the mother of George, the famous pantomimist, of Charles and Caroline, mourning with her daughter to-day. For her home has been happy and her old age comforted through the ministrations of her son-in-law. Time may solace Mrs. Howard, for she has lovely children left to live for. But she has lost a good, faithful husband, a constant, devoted companion, and the dramatic profession a member who upheld its integrity and credit. I sincerely regret him as an affectionate friend and one of the kindliest men I ever met.

* * *

I don't know that it makes much difference how soon a woman in private life swells up like a hop-toad about the eyes, incarnadines her nose and gets a slobbery look about the mouth; but it is a terrible thing for the stage divinity. Inordinate eating and drinking, high old times and rackets, may seem awfully jolly, you know, to the young woman, but they are the sure agents of professional destruction.

A girl going in for success on the burlesque or comic-opera or vaudeville stage should conduct herself as rigorously proper as a Vassar student. She should get to bed in decent season. She should get up at a decent hour. She should be careful in her food, and, above all things, she should avoid drink.

A man budges day in and day out—it don't seem to work to the surface in years. One season's hilarity puts its visible sign and token on a girl's fair face.

There is nothing that will fat one up like the doctored saccharine champagnes you find everywhere.

There is nothing that will blear the eyes, destroy the outlines of the face and bloat every feature like whiskey. And by whiskey I mean all sorts of "budge." Brandy concentrates its energy on adorning the nose and painting the neighborhood red. Gin has a pleasant way of going to the eyes and trimming them with pink bindings and hanging chronic tearfulness about the visionary organs.

Excesses of all kinds put their records directly upon women's faces.

* * *

I saw last night a woman—still young—who, though never a beauty, was, when I saw her last, a trim, fair-featured girl.

It can't be more than a year ago; but what a transformation twelve months has worked! Her face has grown stupidly fat, her eyes are red and bleary, her lips are swollen and her nose is bulgy. There is not a single trace in face or form of the slight young woman whose vivacity was noticeable a year ago. She was on the stage half an act before I recognized her, and then only by a peculiarity of speech. I happen to know that she has buried her old attractive personality in this unpleasant-looking body by excesses in two directions at least—in whiskey and opium.

Good gracious! How can she contemplate one of her old photographs and turn to her mirror without a shudder?

* * *

I was speaking of these sad changes the other day, and someone said:

"The girls can't always be young. They are growing old."

What nonsense! Look at other women on the stage who have lived good lives. There are plenty of them growing old—grown old. You won't find the words "Early Racket" printed in ineffaceable lines on them. Some grow stout, some keep thin, but there's a fresh and healthy grace on those elderly faces that has gone forever from the countenances of some stage favorites by the time they are twenty-five.

Look at Mrs. Phillips, at beloved Mrs. Gilbert, at Mrs. E. L. Davenport. They are some of the thin ones. Contemplate the silvery and serene beauty of that splendid woman, Elizabeth Ponisi. Why, a sensible man wouldn't hesitate a minute to decide there was more youthful charm in her clear eyes and mobile features than on the faces of twenty women in their twenties I can name.

No, indeed; it is not Time that is knocking our young actresses out. It's the pace that tells.

It kills a lot of 'em; and those death leaves in the ring bear on their mugs the number of rounds they have stood up for and the many back falls they have had.

* * *

One young woman who has been besieged by the seductions of fast life, who might have made of her career an unending champagne and truffle-stuffed jamboree, comes back fresh, fair and sweet as a June rose. That's Lilly Grubb—(awful name for a pretty woman). Lilly has taken care of herself. It's an ordeal for a girl to survive the successes she had in Adonis and the attentions of all dudedom and the rest of Howell Osborne's sex. It's a still greater one to catch on in London, where fickle-faced dukes and pug-nosed lords and pimpled earls lay siege to fair young actresses and lay seductive snares for their unwary feet.

Lilly came back to us Monday night, the prettiest, best Bettina we have ever had. She sang well, she acted with spirit, she has not lost her fine figure, she has not got a single letter of the word "Racket" on her bright face.

Nat Goodwin has got a pretty woman on his stage at last.

He might make another one of Leila Farrell, if he would endow that young person with a little vivacity and a semi-occasional gleam of interest in that which she was doing. Miss Farrell on Monday night trickled through The Mascotte like a vein of lead. She was ill. So was Lilly Grubb. If an actress is so ill she can't call up a smile, for mercy's sake, her own and the manager's, let her keep out of comic opera.

* * *

I have known Bonfanti to dance like an angel with an ulcerated toe. I have seen Essipoff take off the bandages and play a Roman fantaisie with two felons on her fingers. I have known actresses time and again to climb out of sick beds and go sing and laugh merrily through plays. So I think Miss Farrell must be very ill, indeed. I never saw an expression of such fixed woe on a countenance (excepting that of Charlotte Cushman's farewell-benefit look) as she wore through The Mascotte.

But when she gets well the Bijou will be the jolliest place in town. Nat's Lorenzo is great and it will grow. Everything that Nat plays always grows.

Dear, fat, roly-poly Bishop is a glorious Rocco; Pippo and Bettina are splendid, the dressing is gorgeous, and you can't think how much The Mascotte pleased your

GIDDY GUSHER.

London News and Gossip.

LONDON, Jan. 13.

Some weeks ago, in announcing that a circus show called Olympia was about to be set up in the Addison road, Kensington, I sniffed somewhat, not in disdain, mark you, but because I doubted whether London would support six circuses, and still more did I doubt whether circus-goers would be drawn to the new show, which is so far from the usual centres of amusement. I now apologize to Olympia. I spoke not by the card. I said in my haste that which I now withdraw. That is to say, I withdraw it in part. My surmise as to London not supporting six circus shows is, unhappily, correct. All the circuses *but* Olympia are doing badly—badly, that is, for the time of year. Olympia, like Aaron's rod of old, seems to have swallowed up all the rest. And no wonder, for what with the Roman chariot races, its hound races, flat races, hurdle-races, riderless steed races, and all sorts and condition of other races, and, above all, what with its stag-hunt, it is, indeed, a grand and glorious show.

* * *

This Stag-Hunt, which is conducted *a la Français*, is both realistic and rollicking. The whole of the arena is made by aid of scenery and property, to represent woods and forests, not to mention villages and hamlets. In these, before the actual stag-hunt, there is enacted a Comedy Human, in which the local blacksmith, his lady love, the miller's daughter, several preachers, some merry little maids from school, and their Wonderful Doll, take part. After a good many alarums and excursions and a reconciliation between all and sundry, the Stag-Hunt proper commences, and then you see a most stirring chase ending with the stag being brought in dead on an enormous sort of dish. All this dramatic finale takes place amid torchlight effects, and the effect is most weird and vivid.

* * *

Last Thursday night, or rather Friday morning, at half-past midnight, your own truly and well beloved Gawain and several hundreds of other more or less distinguished folk, wended their way to the royal entrance of Old Drury. They were immediately ushered into the presence of the august Augustus Harris, there to join in the consumption of Twelfth cake, for the purchase of which Old Bob Baddeley, formerly character actor to that theatre, left a sum of £100 in the Three Per Cents, more than a century ago. It must be said that it was not the cake alone nor the memory of the mummer Baddeley that drew so fine and large a gathering. No; it was the extensive banquet which Augustus Imperator always adds to the Baddeleyan snack. This feed, of which actors, ambassadors, managers, clowns, coryphees, leading ladies, mis-leading ladies, peers, property-men and men of property, not to mention the often-cursed critic, partake—and that freely—always costs Harris a good round sum. This year he must, as with his pantomime, have spent more than usual. But what of that? It is all a grand advertisement, and Host Harris does not lose by it in the long run; you bet your boots on that.

* * *

It was indeed a merry gathering, and what with the cake, the speeches, the chicken, the champagne, the waltzing and quadrilling, and the little bits of startling scandal (the which wild horses shall not drag from me), the Baddeley Banquet of '87 kept us all at it until—well, I blush to say what hour. All I need add is that, up to the time of mailing, no serious results have been reported. There was one great disappointment, however, at least to some. It was hoped that the brothers Augustus Harris (of Drury Lane) and Charles Ditto (of the Gaiety) would meet upon the centre of the Drury stage and embrace and make it up. But, alas! Augustus did not send Charles an invitation, so they still stand apart, the scars remaining, like cliffs that have been rent asunder. In other words, they still do not speak as they pass by. They only make faces at each other.

* * *

Preparations are proceeding apace for the production of Gilbert and Sir Arthur's new comic opera at the Savoy next Saturday week. The *World*, Edmund Yates' paper, comes out with a splash (or perhaps I should rather call it a plash) this week regarding part of the plot and business of this piece. This pronouncement was promptly annexed (with acknowledgment) by the *Pall Mall Gazette*, which pointed out that the *World* had divulged a few secrets about the new opera for the Savoy. I somewhat smole at this, for with the exception of one or two little details about the music, all these secrets and considerably more were told to MIRROR readers by "yours truly" a month or six weeks ago. Aha! but no matter. The Savoy people are still keeping the title dark and I don't altogether blame them. There are so many pirates about, English as well as American, I am looking forward to enjoying myself over the new opera. I regard Gilbert with reverence—that is, from a literary and dramatic point of view. He is a great man, sir, and Humor has been showered upon him with a lavish hand.

* * *

The *Pall Mall Gazette*, finding perhaps a slackness in pruriency, has turned its attention to the pit and its bearings at various playhouses. A night or two ago it sent a man, a pit-man, along to entrap Irving into an interview. The interviewer managed to extract from the Eminent One certain data regarding the Lyceum Pit. The E. O. led off by showing that when he out of pure goodness of heart love for the British Pittite (whom he rightly regards as "the backbone of a theatre") started a reserved seated pit at which you could book your places and join comfortably, the Pittite proper arose in his wrath and let Irving know it. Well do I remember this. You see, the regular Pittite found himself (or herself) ousted by reason of the better off folk availing themselves of the chance of getting good seats at a low figure. Thus, not only did H. I. offend many, but he dropped £3,000, or a matter of $15 000 in a very little while, and a little later, in response to a big demand he went back to the old unnumbered order of things, and ever since then peace has reigned in his pit.

Irving, after pointing out that pittites liked a crush and would rather fight their way in than out, informed the P. M. G. man that although his pit was mostly chockful at matinees, considerably less money was taken then than with the same-sized audience at night. In explanation of this ingenious paradox Irving stated that the matinee audiences were principally made up of women-folk, and these take up so much more room than men.

Should this not be an argument for refusing to let women-folk into any playhouse whatsoever? I trow so. What say you to organize in your American theatres an agitation to this effect. That would be the easiest, indeed the only way, to settle the Great Hat and Bonnet Question which just now seems to be vexing the souls of all good male Americans.

* * *

The hundredth performance of B. C. Stephenson and Alfred Cellier's comedy-opera, Dorothy, arrived at its home, the Prince of Wales', last night. Early in the evening a numerous audience turned up and laughed loudly over "Richard Henry's" family farce, A Happy Day, now also nearing its 100th night. By the time Dorothy began the house was crowded. Everyone in the audience wore flowers; the ladies had large sprays on their shoulders, and the gentlemen all had "button-holes," all presented by the management, which its name is Horace Sedger and George Edwardes. The beautiful airs of Dorothy again charmed all listeners, and all the principal numbers were, as usual, re-demanded.

* * *

Nelly Farren, who has made such a tremendous hit as Edmond Dantes in Monte Cristo Junior, at the Gaiety, has sustained a sad bereavement this week in the sudden death of her mother. The ever-bright and ever-popular little woman is terribly upset, for she was devotedly attached to her mother. Edmond Dantes was on Tuesday night and last night (when the Prince of Wales was present) played by Miss Farren's understudy, Miss Billee Barlow, whom I think you have seen. Miss Barlow acquitted herself admirably. She seems suddenly to have developed into a most promising actress. Monte Cristo Junior is still doing tremendous business nightly. The biggest on record here. Fred Leslie's mock politesse business is talked of everywhere.

* * *

H. R. H. has sent presents of game—pheasants, hares and all that sort of thing—to Charles Wyndham and company, who went down to Sandringham last Friday to play David Garrick *chez* his Royal Nibs.—Your Grace Hawthorne is going to give another matinee of Heartease, otherwise La Dame aux Camellias, at the Olympic on the 26th. Charles Terry, brother to Our Ellen, has been appointed by Miss Fortescue to look after her business interests here during her absence in the States.—Next Saturday the 200th performance of Sophia will become due at the Vaudeville.—Robert Buchanan has just finished another play. He calls it The Blue Bells of Scotland. It is, I hear, intended for the American market after it has been properly protected in England.

* * *

Among the new pieces promised for next week I find Henry Arthur Jones' Hard Hit, at the Haymarket, The Lodgers (a new adaptation, by Messrs. Brandon Thomas and Maurice de Verney, of Ma Niece et Mon Ours) at the Globe, and Edouin's long-promised version of Le Bonheur Conjugal at the Royalty. This is a very free adaptation by Ernest Warren, and has been announced as to be called Our Wives. As, however, that title has been used before, Edouin has ceased to announce that name. Meanwhile he and Warren are searching for another cognomen. The above piece and the new Savoy piece referred to above will give Messieurs the Critics quite enough work for one week.

* * *

This afternoon Mrs Bancroft emerged from her retirement and appeared as Nan in Good for Nothing at the Criterion for the benefit of the Widows and Children of the Southport Lifeboats' Men. I take it that this "emerging" was partly meant to prepare us for the return of the bright Mrs. B. to the stage. It is to be hoped so. I am not mashed on this clever actress' Nan, but, oh, her other characters! Ah! Arthur Cecil was the Tom Dibbles, H. Ashley the Harry Collier, E. Maurice the Charley, and George Giddens the Young Mr. Simpson. The last-named was a splendid performance.

The other piece of the afternoon was Tom Taylor's clever adaptation, Still Waters Run Deep. In this Wyndham played finely as Mildmay; David James gagged furiously, but was comic, as Potter, and E. S. Willard was powerful, albeit a bit stagey, as Captain Hawkesley. Edward Terry took upon himself the small part of Dunbilk, and Lady Monckton gave a striking rendering of Mrs Sternhold. There were other items of some importance, but there—I could not wait to see lest I should miss this mail.

GAWAIN.

A HANDSOME PAPER.

Council Bluffs (Ia.) Daily Nonpareil.

The Christmas Number of the New York MIRROR is not only one of the most handsome papers ever issued, but is full of interesting reading from the pens of well-known members of the dramatic profession and other noted writers. It is also finely illustrated with cuts of interesting dramatic scenes and portraits of leading actors. The paper reflects great credit on its editor, Mr. Harrison G. Fiske.

A BEAUTY.

Burlington Hawk-Eye.

The Christmas Number of THE NEW YORK MIRROR is a beauty. It contains thirty two pages and is embellished with a special cover of unique design. The table of contents tells of a feast—articles from numerous actors, actresses and dramatic writers of renown, each article closing with a *fac simile* of the author's autograph. The list of contributors also embraces some well-known magazine writers and poets, and is, all in all, an exceptionally brilliant galaxy. The MIRROR has made a decided hit in its Christmas Number, and we confess we have not yet recovered from our surprise at this latest exhibition of American enterprise.

THE MOST POPULAR PAPER.

Atlanta Constitution.

The Christmas Number of THE MIRROR, the organ of the theatrical managers and dramatic profession of America, has made new friends for the paper and its editor, Harrison Grey Fiske. With theatrical people THE MIRROR is the most popular paper published. The latest news and gossip always appear in it, and all who desire wholesome and reliable criticism should read its columns. It is for sale by John H. Miller, under the Opera House, convenient to actors and managers.

THE LEADING DRAMATIC PAPER.

Sacramento (Cal.) Daily Bee.

THE NEW YORK MIRROR, the leading dramatic paper of America, issued a Christmas Number that surpassed anything ever attempted in that line by a theatrical journal. It contained original stories by well-known actors, a beautiful prose poem by Robert Ingersoll, and articles from leading journalists, critics and litterateurs. The crowning feature, however, was a group of pictures of the most prominent actors and actresses of the past, which was so excellent that it has been framed and placed in the *Bee's* gallery of footlight favorites.

A DECIDED HIT.

Keokuk (Ia.) Democrat.

The Christmas Number of THE NEW YORK MIRROR was a beauty. It contained thirty-two pages and was embellished with a special paper-cover of unique design. There were articles from numerous actors, actresses and dramatic writers of renown, each article closing with a fac simile of the author's autograph. The list of contributors also embraced some well known magazine writers and poets, and was all in all an exceptionally brilliant galaxy. THE MIRROR made a decided hit by its Christmas Number.

—Fred. Warde appears next Monday night for a whole week at Hopkinsville, Ky. The town has a population of only 8 000 or 10,000, and is usually looked upon with awe even as a one-night stand; but the owner of its only theatre is a rich man, who determined not long ago that the town should have a dramatic festival all to itself. The affair has been worked up for several months past. Tickets have been selling rapidly, and arrangements have been made with the railroads for specials to and from neighboring villages. Mr. Warde receives a large certainty. The bill will be changed every night. On May 2 the tragedian will begin an engagement of two weeks at the California Theatre, San Francisco.

—A new theatre is building in Richmond, Va., which will be ready for opening next season.

—James H. Sheppard, father of John Martin, of the Big Four combination, died Jan. 21 at Newtown, Ohio.

PROVINCIAL.

BOSTON.

Rienzi, the Last of the Tribunes, Miss Mitford's tragedy, said to have been re-written in spots by Steele Mackaye, has been the attraction during the past week at the Boston Theatre, where it was presented by Lawrence Barrett and his supporting co. I do not know that I can give any tangible reason for my impression, but nevertheless it is a strong one—that Mr. Barrett appears to better advantage in this than in any of his recent tragedies, because he seems to melt into it more neatly, while his co. appears generally to less advantage. Nevertheless, the play is interesting, at times intensely so, and is not marred by any serious drawback in its presentation. As a consecutive play it is more faulty than as a series of pictures and tableaux of ancient Rome. The student knows why Rienzi lost the favor of the Roman populace; but this play would not vouchsafe the information if he did not know. It simply says and pictures that he did. To make a consistent, interesting, consecutive play, the why should be told. But, as I have said, the play is interesting, despite its drawbacks. I like Mr. Barrett in it very much. His reading of Rienzi's address, "Hear me, ye walls that echoed to the tread of either Brutus," that carried us back to our declamatory school-boy days, was particularly fine. Minna K. Gale, as Claudia, was acceptable, her faintly echoed mannerisms of Mr. Barrett being unobjectionable, indeed "to the manner born," one might say, since the daughter would be apt to be like her sire. Charles Welles, as Angelo, was well suited to the role, and played it feelingly as well intelligently.

Helena Modjeska appeared during her fourth and last week at the Hollis Street Theatre in Adrienne Lecouvreur on Monday evening and at a professional matinee Thursday afternoon in Frou-Frou on Tuesday, in Mary Stuart on Wednesday, in As You Like It on Thursday, in Twelfth Night on Friday evening and Saturday afternoon, and in Camille on Saturday evening. With one or two exceptions the houses have been large during the entire engagement, standing-room only being the rule on some evenings. Modjeska is one of the strongest matinee magnets that comes to Boston. She is one of the few women who play successfully to women. I think her co. appeared to the best advantage in Twelfth Night, though it was good also in As You Like It, I liking particularly Charles Vandenhoff's unconventional Jaques.

A Bunch of Keys was the week's attraction at the Park Theatre. Held by the Enemy continues its prosperous run at the Boston Museum.

The Main Line, played at the Globe Theatre during the week, is a mighty strong piece, and was played finely by every member of the cast. I went without any special desire to see it; but the desire developed from the first scene, and I stayed through it, and enjoyed it thoroughly. Etta Hawkins, without being what is termed beautiful, is charming, and better than all else is thoroughly natural. She represents an everyday type that it does one good to see around, as a reminder that there are genuine Western girls in contradistinction to the cooked-up M'liss and the "nightmareish" Lotta. J. B. Mason's Lawrence Hatton was easy and clever. H. C. DeMille, one of the authors of the play, made a very brusque villain, playing the part of a brutal brakeman in a positive picturesque way. Indeed, the entire cast calls for commendation. This play shows that we need not go to French lands and French playwrights for our amusement. And, if the Lyceum Dramatic School can turn out any more such actresses as Miss Hawkins, I wish to see them every time.

Hazel Kirke was given a clever presentation at the Bijou Theatre, with May Wheeler in the title role and Fenwick Armstrong as Dunstan Kirke. A large business was done, the standing-room only sign being utilized one evening when I looked in. The Devil's Auction was the Howard Athenæum attraction, with Ignacio Martinelli as Toby, and Edith Murillo as Janet. Brother against Brother the first of the week, and The Planter's Child the latter part, were given at the Windsor by the Leonzo Brothers.

Resumé.—Watty Hides is the musical director of the Bunch of Keys co. The public is more interested in what he plays than in what he hides. No?—A new theatre in Bowdoin Square is said to be certain. Won't Parson Downs kick?—Edwin Booth and Lawrence Barrett will star together next season, and the *Herald* gives the following information on the event: They will present Julius Cæsar, with Mr. Booth as Brutus and Mr. Barrett as Cassius; Othello, with Mr. Barrett as the Moor and Mr. Booth as Iago; Hamlet, with Mr. Booth in the title role and Mr. Barrett as the Ghost; King Lear, with Mr. Booth as the aged monarch and Mr. Barrett as Edgar, and Macbeth, with Mr. Booth in the title role, and Mr. Barrett as Macduff. It is also probable that a double bill will be given, with Mr. Booth as Shylock, followed by Mr. Barrett in The King's Pleasure, or Mr. Booth as Don Cæsar de Bazan and Mr. Barrett as David Garrick. The prices for the best seats will be $2.50, or $3 possibly, and the season will be for 200 nights.—W. H. Foster, the manager of the Boston Ideal Opera co., has been at the Tremont House for several days.—The wedding reception of Isaac B. Rich, manager of the Hollis Street Theatre, last Tuesday evening was a brilliant affair. Society turned out in full force.—Yes, Fin Mac Cool later, but it is pretty hot while it is on.—Bad? Well, just as you say. But it isn't a chestnut.—The National Opera co. will begin a return engagement of a week at the Boston Theatre Feb. 14, opening in Lohengrin.—Mrs. O. T. Kimball sang at a concert at the Boston Theatre on Sunday evening a delightful waltz song by Eben H. Bailey, the composer accompanying. Her clear, high soprano voice was heard to good advantage. As an encore she sang "The Waterfall," and pleased the large audience thoroughly.—Lillian Russell sang at Austin's Music Hall concert on Sunday evening.—The usual Sunday night concert at the Windsor took place.

PHILADELPHIA.

The event of the past week in which society showed the most interest was the appearance of Mrs. Langtry at the Wall Street Theatre. To the average woman there is only one more pleasing object than a handsome man, and that is a handsome woman who knows how to dress. Consequently the rush for seats has been enormous, and the matinees have shown results almost unprecedented in the history of the house. While Mrs. Langtry's beauty has unquestionably been the loadstone, it would be unjust to speak of this as her only merit. Her play, A Wife's Peril, affords but meagre opportunities to display her powers; but in the third act, where she had a chance, she both surprised and delighted her admirers by an exhibition of true dramatic force and instinct. Her improvement is most marked, and while she is not yet entitled to rank among the great, she gives promise for the future of commanding by her histrionic powers that recognition now bestowed upon her beauty. It is true that her reading is at times very faulty, her movements, especially her walk, sometimes lacking in grace and her manner too fidgety. This lack of repose seemed a common fault of her co., almost every member of which lacked the ability to do nothing. Mr. Coghlan, by the way, failed to show his ability to do anything, his disability even beginning in his dressing-room; but possibly his part is not congenial, and I may have occasion to reverse my judgment this week, when he appears as Claude Melnotte. The rest of the co. was fairly good, especial praise belonging to Frederick A. Everill, whose Dr. Thornton was an excellent study. Mr. and Mrs. George S. Knight, 31.

The event of the week fraught with most real enjoyment was the return to the Chestnut Street Opera House of the Boston Ideal Opera co. Victor, the Bluestocking, the work to which the most prominence was given, I had occasion to speak of last season, and have now only to re-express my favorable opinion. Of Mlle. Zelie de Lussan I cannot speak too highly. I consider her in every respect the finest artiste upon the light operatic stage, and I am rejoiced to find that I share this opinion with all who have heard and witnessed her performances. I cheerfully quote and endorse the statement of a discriminating local critic, that she is the only woman in her line of business who has a drawing power of her own, independent of the co. Encore after encore greeted her efforts, flowers were showered at her feet, and one evening the ladies in one of the boxes, having thrown their last bouquet, tore away their corsage flowers and, binding them together with a handkerchief, presented them as their final tribute. The co. altogether is very even and very strong, the chief defect being in the chorus, which lacks numbers. With all respect to Mr. MacDonald, who is always pleasing, the regret has been general that we have had only one opportunity of hearing Tom Karl, who appeared in the single performance of Fra Diavolo. W. H. Lawton, who was heard as Lionel in Martha, commanded instant recognition. Though he is somewhat lacking both in power and method, his voice is of excellent quality, and as tenors are becoming rare birds I consider him a valuable acquisition. The Ideals remain another week. Lawrence Barrett in Rienzi 31.

At the Chestnut Street Theatre Adonis, Mr. Dixey, and likewise many members of his co., are making hosts of acquaintances and admirers, and all hands seem to be having a pretty good time.

The National Opera co. opened for a short season at the Academy of Music 21, with Verdi's Aïda. The cast was the same as last presented, with the exception of the substitution of Mr. Hamilton for Mr. Babcock as the King, and the performance was marked by the same excellent features. The opening business was bad, but the Saturday matinee, when Faust was the attraction, showed excellent results. As the chief attractions will be presented this week, I will defer further notice.

At McCaull's Opera House, Lorraine has met with marked success. My co-laborer in Chicago, by his excellent notice of this work, has left little for me to say, as in the main I cordially agree with his words of praise. I do not think I have ever heard Signor Perugini to so great an advantage. The role fits him splendidly; he is unquestionably a good artist, but to my taste he is too unique in the possession of a voice which cannot possibly be classified by any known musical term. I was pleased with Gertrude Griswold, whose voice is mellow and sympathetic, as well as of good range and cultivation. Louise Parker deepened the good impression previously made. Herndon Morsell sang his "Farewell" very sweetly, and praise is likewise due to Emily Soldene. Mr. Oudin I have never greatly admired, but he acquitted himself with credit. DeWolf Hopper was extremely funny, and was, as usual, well received, but showed a tendency to descend to horseplay in the last act. The plot of the opera is of the thinnest sort, but the music is very pretty, and much of it is of a character to become popular in the parlor. The costumes and scenery are simply beautiful, and the opera is one that could be heard many times without weariness.

At the Arch Street Theatre the new play of Salsbury's Troubadours, The Humming-Bird, was received with much favor. It belongs to a class of comedies it would be folly to analyze; so it is only necessary to say that Nate Salsbury and Nellie McHenry were as versatile and funny as ever, and that the house was kept in constant good humor. This week, Louis Aldrich in My Partner; Modjeska 31.

Alone in London was the attraction at the National Theatre, and is reported to have played to more money than ever before in this city. This week, The Two Johns; Peck's Bad Boy 31.

The mere mention that Reilly and Wood's comb. appeared at the Central Theatre is a guarantee that business was immense. As usual, the show was excellent, but it was so full of good features that space will allow only general mention. This week, The Meteors. Lillie Hall's Burlesque co. 31.

Brief Mention: At Forepaugh's Theatre Ben Maginley's May Blossom co. played to the capacity of the house. Rose Michel will shortly be produced at this house with Katherine Rogers, Daniel H. Harkins and a phenomenal cast throughout.—The Little Tycoon is daily gaining ground at the Arch Street Opera House, and is now playing to good business. The new opera, Phyllis, the production of which was delayed by the destruction of the Temple, will be produced at this house in about four weeks.—The business at Carncross' Opera House continues first-class. The entertainment offered is excellent, and the new afterpiece, The Toboggan Slide, is very funny.—The new Lyceum Theatre is receiving a fair share of patronage. Dominick Murray was the card for the past week. His performance is too well known to require comment.—Colonel McCaull announces the first production here of Gilbert and Sullivan's new opera Feb. 21.—Nelson Wheatcroft will produce his new play, Gwynne's Oath, at the Walnut Street Theatre in May.—Press Eldridge, who for this season is a member of Carncross' Minstrels, is becoming a great favorite.—George Holland, the well known actor, contemplates opening a school for dramatic instruction in this city.

NEW ORLEANS.

Ever since Bidwell's Star Dramatic co. made its first appearance here in Sardou's Scrap of Paper, it has been steadily growing in popularity, until now it is as firmly fixed in the hearts of our people, as the old co. of last year. Up to date, about eleven plays have been presented, but I doubt very much if anything that was given, pleased so well as Henry J. Byron's Blow for Blow, which was taken off after a very successful week's run 22. Blow for Blow is the third of Mr. Byron's plays that the co. has presented, and if generous applause is any indication of public favor, Mr. Hill can continue them without any fear. Blow for Blow gives every one in the cast, from the leading people down to the "ornamentals," a chance to do something good. Osmond Tearle brought out all the vileness that there was in the character of John Drummond. This was Mr. Tearle's first attempt here in such a role, and it shows that he can act other characters than those of the injured husband, etc. W. A. Whitecar, as Lieutenant Linden, was the ideal gentleman sailor. This was Mr. Whitecar's second appearance with the co., and he fully confirmed the good impression created on his first. Barton Hill was all that the somewhat small part of Josiah Craddock required. The haps and mishaps and ups and downs of Charlie Spraggs, the ex-clerk, turfite and German flute-player, were capitally interpreted by Luke Martin. One of our local critics enthusiastically remarked that Byron must have had Mr. Martin in his mind's eye when he created the character. Edgar Selden, J. B. Booth and H. C. Bruncker also deserve mention for their work. Minnie Conway gave a most excellent interpretation of the dual character of Mildred Craddock and Alice Petherick. Miss Conway always does well, whether it be in an emotional or light comedy role. She was particularly strong in the scene where she finds that she has been made a tool of Drummond's and an innocent partner in his vile plot to revenge himself upon Lieutenant Linden. May Brookyn did very well and made a particularly pretty Lady Linden. In Kitty Wobbler Emma Maddern found a part exactly suited to her talents. Miss Maddern is a charming soubrette. The songs introduced and rendered by herself and Luke Martin in the last act were demanded over and over again. Pauline Duffield did well the little that she had to do as Mrs. Mousley. I had very nearly forgotten to mention that Dr. Grace, as presented by Charles Wheatleigh, was one of the causes of Charley Spragg's descent to a German flute. The scenery and stage-settings were admirable. The next production will be Arrah-na-Pogue.

Roland Reed was a Humbug at the Academy of Music four nights last week and Cheek-y the remainder. Mr. Reed is very popular in New Orleans, and can always be depended on to do a good week's business. Supporting co. is first class, and composed of K. T. Webber, Ferd. Hight, W. C. Andrews, Julian Reed, Joseph Gobay, W. W. Plum, Frank Tyler, Alice Hastings, Carrie Jackson, and Bessie Hunter. This week Gus Williams.

Henry Chanfrau's second week at the Avenue Theatre was fully as profitable as the first. The Octoroon was the play. Local critics all praise him. The *Pic* was rather hard on him, though, for his conception of the old French actor in The Debutante, which was played previous to The Octoroon, Friday night. T. J. Farron in A Soap Bubble this week.

I. W. Baird's Minstrels did so well at Faranta's week before last that Harry Webber's date was cancelled, and the co. induced to remain another week. The performance is, as I stated in my last, nothing more nor less than a rehash of the best things given by larger and better cos. They are playing at cheap prices. Lee's London Circus this week.

At Robinson's Dime Museum hourly lectures are given on the curiosities and freaks in the curio hall and variety performance in the theatorium. Business is generally very good. Ten cents carries one all through the building. The Battle of Paris is still open.

Jetties: The Grand Opera House which was closed all last week reopened this week with the Carleton Opera co. in Nanon. It has been quite a while since we have had a competent comic opera co., and I think that the Carleton will do a big business. After Nanon Erminie will be sung.—Joseph Jefferson was in the city last week, but so ill as to be unable to leave his room. Mr. Jefferson is on his way to his plantation home on Teche.—Henry Chanfrau cherishes the memory of his dead father by carrying with him and placing in his dressing room the boots which his father wore when playing Kit. He has also the handkerchief which he wore on his head while engaged in the duel with bowie-knives. The knot in it has never been untied.—Bertha Willis arrived here from New York Saturday. Miss Willis joins Chanfrau Sarah Trenchard being ill. Miss Willis was entrusted with her part in The Octoroon at very short notice. She did very well.—The New Orleans Amateur Opera co. is composed of several young ladies and gentlemen who intend starting on a tour through Mississippi shortly with The Mikado.—The production of Arrah-na-Pogue by Bidwell's co. this week will be marked by beautiful scenery and general excellence. W. W. Fetters and A. Bagnetto, the scenic artists of the St. Charles, have been painting, night and day, for two weeks. Forty-six entirely new pieces of scenery will be required.—I had a very pleasant chat with Manager Stevens of the Star Dramatic co. last week. Mr. Stevens expresses himself as greatly pleased with THE MIRROR's effort to raise the $2,500 necessary for the completion of the Fund monument. A subscription is now being raised among the co., which I hope to be able to transmit in a few days.

ST. LOUIS.

Held by the Enemy is a good American drama. In place of the acting seeming strained, the observer had trouble to convince himself that it was not reality. George Parks, as Colonel Prescott, was good, although suffering from a severe cold. Mr. Kellerd as Lieut. Hayne did effective work. Miss Doern, who took the part of Rachel in place of Miss Kidder, made a sweet heroine. Fanny Davenport this week.

Woman against Woman, with Effie Ellsler as Bessie Barton, drew good houses last week at the Grand. The cast is almost the same as that of last season. All did good work. Archie Boyd, who gives a good bit of character acting as old Tressider, is a St. Louis boy, and received many congratulations from old friends for the strides he is taking in the profession. Tony Hart this week; Kate Castleton next.

John A. Stevens, in A Great Wrong Righted, drew good audiences at the People's last week. To see one of his plays is to see them all, for the sailor is sure to come in somewhere. Fannie Marsh, as Eliza Jurley, was one of the brightest features of the play. P. F. Baker this week.

The Georgie Melnotte Jockey Minstrels, at the Standard, did a fair business. The performers seemed to have been picked up on their way, and with the exception of Lang and Sharp and Dunn and Mack, were poor. The Proper Caper this week; Victoria Loftus' Blondes next.

Mr. and Mrs. W. J. Florence played a successful engagement at Pope's, appearing in a round of the various characters they have made famous. On Friday a delegation from the Mystic Shrine gave Mr. Florence a banquet at the Elks' Social Club rooms. Genevieve Ward this week; Keep It Dark next.

Cues: The hat crusade was a success last week at the Olympic, the high-built headgear gradually finding its way to the cloak-room. On Friday night there were 100 hats checked. The Grand will next fall in line. —The friends of Alberta Gallatin are rejoiced to hear that she has been given the position of leading lady with Mrs. Bowers. Matt Ryan, the business manager of the People's, benefits next week.—P. Short, leading big-hat reformer, benefit next Monday night, 31.

SAN FRANCISCO.

JAN. 18.

There wasn't a sensation in the city last week. Every one thought Charley Reed and Alice Harrison would prove one, but they didn't. That they are howling favorites, and that they were received on the opening night like California favorites only are, goes without saying. They have even done better than that—they have done an excellent business at the Alcazar in Little Jack Sheppard. Charley and Alice have worked hard, however, and gotten this bit of rubbish into good form, despite many obstacles. It will be continued this week. Tourists next. Then Called Back with Joseph Grismer and Phœbe Davis.

Zitka was brought out at the Bush Street Theatre last night before a large audience. The play is better than the players, and will run well, although it doesn't deserve to. Gustavus Levick and Josie Batchelder are the only people of any merit in the cast. Herrman follows 31; then the Carleton Opera co.

Emma Abbott is working nobly at the Baldwin, and her reward is ample in shape of box-office receipts.

After a four or five weeks run of Orpheus at the Tivoli, Nemesis a musical extravagaza, also The Goose and the Golden Egg, were produced last night, before the customary large audience. Following is each distribution: Nemesis—Galino, Harry Gates; Zidore de Tileselle, Mamie Taylor; Roland de Rencevaux Ramponneau, M. Cornell; Rosalie Ramponneau, Helen Dingeon; M. Potiphar de Patouche, W. F. Rochester; Praline de Patouche, Hattie Moore; Aunt Turlurette: Edward Stevens; Cre-nom, George Fortescue; Balivernes, George Harris; Perdrichon, Henry Moore; Toinette, Mattie Jameson; Justine, Carrie Pfeiffer; Touch-a tout, Kate Marchi. Goose—Turby, Edward Stevens; Flickster, W. F. Rochester; Bonser, Harry Gates; Mrs. Turby, Mamie Taylor; Clara, Kate Marchi; Maid, Freddie Stockmeyer.

Coast Drift: All the boys—and girls for that matter—are either whistling or humming "That's All," and Charley Reed is responsible for this crime.—Alice Harrison is positively fat.—Manager Al Hayman is home again.—Reed's disguise as Jonathan Wild, without a moustouche, is said to make him resemble Lawrence Barrett.—The California is closed again.—Tagliapietra, Abbott's former baritone, was so popular here that Signor Pruette is appearing under difficulties.—Nemesis was produced here ten years ago with Farley, Bracy, Bell, Jeannie Winston and Clara Thompson in the cast. —Pretty and talented Helen Dauvray is a cousin of M. H. DeYoung, the owner of the Alcazar and *Chronicle*. —"Betsy B," in the *Argonaut* says: "Emma Abbott never danced a step in her life till she came to San Francisco three years ago. At that time she was led willy nilly into a quadrille, and enjoyed it so much that she has been crazy to learn to dance ever since, but has never had time. This accounts for much in Mignon." —The Emma Abbott co. opens in the New Market Theatre, Portland, 31.—John Maguire, the Montana manager, is said to have engaged Jeffreys Lewis for a tour of the Northwest.—Henry Abbey, who comes to San Francisco with the Patti, is accompanied by his young wife, *nee* Florence Gerard. Mrs. Abbey is said to be a very beautiful woman and a singer of great merit. Patti, who declares herself to be fond of the San Francisco public, is very anxious that Mrs. Abbey should sing in San Francisco, and has offered to introduce a number in her programmes, and sing a scene with her.—Josie Bachelder was last here with Harrison and Gourlay at the Bush three years ago—The Eckert-Leighton co. has returned to reorganize for a tour of the South.—Marcus Mayer entertained the press at the Grand Opera House the other evening, ostensibly to show off the new paint and fittings, but really to tell the people how perfectly irresistible Patti and Abbey are.—Edwin Thorne and co. appear at Los Angeles this week. Then week of 24th San Jose, Stockton, Sacramento; week of Feb. 7 Denver. Since Manager Hayman's return, interviews make him say: "I have been able to secure better talent than I had hoped for. Clara Morris is now en route for this city and will appear on the 31st inst. Edwin Booth, the Thalia Opera co., Sarah Bernhardt, Dixey in Adonis, Held by the Enemy, A. M. Palmer's co., Duff's Opera co., Margaret Mather, Rose Coghlan, Robson and Crane, and Annie Pixley are other attractions that will appear in the order named, Booth opening March 1st." Clever Helen Dingeon almost escaped us. John Stetson wired her to create the leading role in Gilbert and Sullivan's new opera, The Khedive, to which our sweet songstress replied, "Not till April," which will likely spoil the arrangement. During a Knight Templar banquet last week, Marcus Mayer was decorated with the famous little Templar jewel of Golden Gate Commandery, Knights Templar, No. 16. Marcus is a member of Adelphic Commandery, Knights Templar, No. 59, of New York City.—Emma Abbott has been offered an engagement by Carvalho, of the Opera Comique, Paris.— Douglas White, manager of Zitka, was much delighted with his first-night audience.—Nellie Buckley has completed her new play, which is said to be very powerful and to have been offered an opening at the Alcazar, when read by Stockwell and Osbourne.—Mr. and Mrs. Al. Hayman attended Zitka last night, so did E. J. Buckley and Will Bray.—The Baldwin will close next week and reopen with Clara Morris in Article 47, 31.— We can at last greet your city on an equal footing. We are as swell as you are, for we are rapidly drifting to culture and legs. Every house here displayed them last week, except the California, and it is a singular fact that the California did the poorest business. The most seductive legs were those of that superb creature, Mrs. Payne, at the Bush. The most expressively developed were those of Alfred Bouvier's amazons at the Baldwin. The fattest were Wallenrod's chorus-girls at the Alcazar. The prettiest were those at the Tivoli, in Orpheus.

CINCINNATI.

Considerable interest was manifested by the production of Caught in a Corner past week at Heuck's, from the fact that the author, W. J. Shaw, is a resident of the city and connected with a local journal. Curtis and his wife rather monopolized the honors of the week, though the quondam star of Diamond Broker fame, E. L. Walton, scored quite a hit in the minor role of the policeman.—The play was handsomely staged, the setting of the final act being notably good. This week, W. J. Scanlan in Shane-na-Lawn, followed 30 Charles Bowser in Dollars and Dimes

Genevieve Ward, supported by W. H. Vernon and an excellent co., closed a successful week at the Grand 22, the repertoire for the week, outside of Miss Ward's benefit night, consisting of Queen's Favorite and Forget-Me-Not. The latter play is essentially a favorite, and the Sir Horace Welby of poor dead and gone Frank Clements is still fresh in the mind of local amusement frequenters. Like Odeon, the play is one which enlists the sympathy and interest of an audience from the opening act until the close. This week, Wilson Barrett, with Clito as the initial bill, followed, 31, by Edwin Booth.

The engagement of Charles E. Verner at Havlin's is pronounced by Manager John H. as one of the most successful of the present season. The star's performance in Shamus O'Brien is singularly suggestive of Scanlan's, and his vocalism is an entertaining feature of the performance. This week, Pat Rooney, followed 30 by the Commercial Tourist's Pride.

The Rentz-Santley troupe closed a fairly successful week 22 at the People's. This week, the Australian Novelty comb., followed 30 by Frank Jones in Si Perkins.

Business Manager Osgood, of Harris' Museum, is to be congratulated on the success scored past week by the Wilbur Opera co. in Three Black Cloaks and Merry War. The troupe will remain another week, presenting The Mikado and Girofle-Gerofla.

Between Acts: Mr and Mrs. Frank Rae, of the Shamus O'Brien co. severed their connection with the troupe 22 and returned to New York. Mr. Rae sustained a very severe injury during the co.'s engagement in Montreal, and goes to the Metropolis for medical attention.—Annie Osterman, of the Wilbur Opera co., is shortly to wed a Mr. W. R. Bell, who is engaged in the hotel business in Cleveland.—James A. Sheppard, at one time business manager of the Big Four comb., and father of John Morton, of that co., died at his residence in Newtown, O., (some ten miles from this city) on 21.—THE MIRROR's good work in behalf of the Actors' Fund Memorial Monument is commented on as an evidence of the sincere appreciation entertained for the brightest theatrical journal in America, by both artists and an amusement-loving public.—Genevieve Ward's benefit, 21, at the Grand, was largely attended.—Nance Oldfield and His Last Legs constituted a very agreeable programme.—The Battle of Sedan is having an extended lease of life and Jim Hutton is, in consequence, elated.—Public sentiment, more especially in Cincinnati, was so entirely at variance with the spirit of the Green Law recently enacted by one department of that highly intellectual organization recognized as the Ohio Legislature, that the bill has been reconsidered and filed away, to be brought up no more during the present term.—Manager W. J. Johnston, of the Nashville (Tenn.) Grand Opera House, was in the city 21.—Manager R. E. J. Miles has been in the city for several days, and will probably remain until the conclusion of Edwin Booth's engagement which terminates at the Grand Feb. 5.—Fred Bryton in Forgiven is one of the February attractions at Havlin's.—The Martha Wren Collins comb. is doing the Ohio interior with success.—Manager Fennessy, of Heuck's and Pope's Theatre, recently inherited considerable property through the death of his grandfather.—The advance sale for Wilson Barrett's engagement was quite large.—The annual benefit of the Elks will be given at an early date.—Osmond H. Butler is in the city in the interest of Edwin Booth.—Mme. Carreno will appear at Swett and Nixon's Hall 26-28, supported by local talent.

CHICAGO.

Faithful Hearts, the play in which Kate Forsyth is now starring, was given at Hooley's all last week to good audiences, and was received with favor. There can be little doubt that the play is taken bodily from the French, although the alleged author does not so announce. It bears the indelible marks of French authorship in every scene, and indeed the motive is so palpably French that it does not require the foreign names of the characters nor the locality of the drama, all of which is thoroughly French, to inform the spectator that Clinton Stuart has made a fairly clever translation of a mediocre play. Miss Forsyth has a part that enables her to wear magnificent costumes and indulge in a series of mock heroics and emotional tableaux, but does not test her abilities as an actress in the least. Of the cast, Ethel Greybrooke and Henry Holland easily carried off the honors for intelligent work. Frank Losee was stiff and conventional as Andre, the suffering husband. It must be said that the co. as a whole is inadequate to the representation of French society drama as we are accustomed to see it. This week Rose Coghlan in Masks and Faces, Lady of Lyons, As You Like It, and School for Scandal. Thalia Opera co., 30.

Fanny Davenport never played such an engagement in Chicago as the one she has just concluded at the Columbia. The theatre has been crowded at every performance, the receipts ranging from $1,400 to $1,700 a night. Fedora remained the most popular play presented. J. H Barnes' Charles Surface in School for Scandal was a capital piece of work, and won him many recalls. This week Richard Mansfield in Prince Karl. Wilson Barrett returns for one week 31.

W. H. Scanlan in his Irish drama, Shane-na-Lawn, has drawn fair audiences to the Opera House, but the piece at the best is not of a sort to enable the young comedian to do full justice to his talents as an entertaining Irishman of the conventional sort. This week Kiralfys' Rat-Catcher, with Hubert Wilkie in the title role.

The German Opera co. at McVicker's found The Mikado a drawing card, although the audiences were mostly Germans, and the mirth of Gilbert's lines and the satire in them was rather lost in the heavy vernacular of Rhineland. Still, the performance was creditable to all concerned. This week, a new Western drama, On the Rio Grande, which deals with ranche life as it is found on the Mexican border, and it is said that the Lamb-Jordan-Price co. is a capable and strong organization. Mrs. Langtry 31.

The Tin Soldier drew fine audiences to the Grand. This week Miss Fortescue in Gretchen, Frou-Frou and King Rene's Daughter. Jack, a comedy, 31.

The Night Owls Burlesque troupe, in Adonis, packed the People's Theatre, and it may be granted that the entertainment is one of more than average merit for burlesque. This week, John A. Stevens in A Great Wrong Righted.

The Rag Baby found many patrons at the Academy, and Frank Daniels' Old Sport created laughter galore. This week, Shadows of a Great City.

Milton Nobles and co. in The Phœnix drew fine audiences to the Standard. This week, the Donavin Comedy co.

James A. Herne and his clever co. return to the Casino this week, and produce Hearts of Oak. It will be put on in splendid shape, and will doubtless run for two weeks or more.

The Madison Street Theatre, after being closed for several weeks, will reopen this week, with the Victoria Loftus Burlesque co. as the attraction. It is announced that the house is to be conducted as a high class variety theatre.

Items: The reduction of prices at the Columbia and Hooley's immediately brought the business up to a higher average than these theatres have had this season. It looks as though the other theatres must come down soon.—Manager David Henderson is East getting the scene plot and property list for the new Gilbert and Sullivan's new opera, Ruddygore, which is to be produced here in March by the McCaull co.—Haverly's Minstrels, under the direct management of the veteran himself, will follow the Rat-Catcher at the Opera House. Will J. Davies is now preparing the way for a minstrel boom.— Manager Milward Adams went East on the 23 on business connected with the Music Hall.—Julia May, a young pupil of George Sweet, sang in The Messiah at Minneapolis last week, and scored a decided hit. She is studying for the stage.—Patti and her concert co. will appear at McVicker's Theatre March 7.—Belle Sutton, a clever young actress, has gone to New Orleans to join the Monte Cristo co.— Annie Sutherland, one of the most promising of the young actresses that claim Chicago as their home, and one of the few real beauties of the stage, is studying a part in a musical comedy which is to be produced at one of the leading theatres during the Summer.—There are rumors of three new theatres to be built here this year, all of them on a scale of the utmost magnificence, but until I see the walls going up I shall not repeat the stories. Men who build theatres in Chicago at present have more money than sense.

BROOKLYN.

Evangeline drew a succession of large audiences to the Park Theatre last week. A Bunch of Keys was played Monday evening to very good attendance. The Main Line will receive its first production in Brooklyn next week.

At the Brooklyn Theatre Arthur Rehan's Nancy and Co. was presented to fair business last week. Lilian Olcott and Theodora came Monday evening. The audience was fair. Prices of admission have been reduced at the Brooklyn. One dollar now pays for an orchestra seat. Return engagement of Hoodman Blind next week.

Edmund Collier's week at the Grand Opera House was quite successful. The two plays presented were staged in handsome style. The Lights o' London was the attraction Monday evening. Business was good. Next week, Dan Sully.

Minstrelsy flourishes at the Criterion, and Manager Bixby rejoices. There was a change of bill Monday evening, and an audience of goodly proportions was in attendance.

The Ranch King succeeded Horace Lewis (whose business last week was good) at the Standard Museum on Monday evening. Audience large.

Welch and Thomas' Minstrels played to fair business last week at the Brooklyn Museum. J. W. Randolph assumed the management of the house on Monday. One of the Bravest was the stage attraction. The curiosity hall is temporarily closed. The curiosities have been removed to Thayer's Hall, at Bedford and Fulton avenues, where they are on exhibition.

The Lee Avenue Academy did well with A Parlor Match last week. Alone in London drew excellent business Monday evening. Next week, T. P. W. Minstrels.

At the Novelty Theatre the audiences which attended the performances of A Wall Street Bandit last week were large. Lost in London, with Newton Beers, drew well Monday evening. Next week, E. F. Mayo.

At the Grand Museum Fanny Herring, in Uncle Tom's Cabin and The French Spy, drew well last week. Horace Lewis in Daniel Druce, and the Cardelo and Victorelo Specialty co, opened to good business Monday evening.

Julien's Mephisto co. pleased and amazed a large audience Monday evening at Hyde and Behman's Theatre. Next week, Harry Kernell's co.

At the Academy of Music Saturday night the third Philharmonic concert drew the usual large audience. The programme contained no novelties. Joseffy was the soloist.

BALTIMORE.

Edwin Booth's engagement at the Holliday Street Theatre last week was one of the events of the season. The house was packed at every performance, and the audiences were cordial and enthusiastic. The supporting co. is excellent. Special mention is due Emma Vaders and Carl Ahrendt for conscientious work. J. K. Emmet began a week's engagement on Monday night to a big house in Fritz. Next, John T. Raymond.

Of all the prestidigitateurs who have visited us, none have given a more mystifying, more thoroughly enjoyable performance than Kellar, who closed a highly successful engagement at Ford's Opera House on Saturday night. He has not the glib, smooth manner of talking that some others have, but his tricks are new and his manner of doing them easy and graceful. One notable feature of his performance is that he never goes out of sight of the audience. His cabinet business and spiritual manifestations are certainly the finest ever seen here. Arthur Rehan's co. in Nancy and Co. began the week on Monday night to a good-sized house. Next week, Marguerite Fish.

Business is still booming at Harris' Museum. J. Z. Little, in his own version of The World packed the house twice a day last week, and at the Monday matinee Frances Bishop in Muggs' Landing opened to the regulation crowded audience. Next, Under the Gaslight.

One of the best variety programmes offered here this season was given at Kernan's Monumental Theatre last week by Marinelli's Cosmopolitan Congress. The acts were in great part original and among the finest of their kind. Business, as a natural consequence, was big. Lillie Hall's Burlesque co. is drawing a good attendance this week. Next, J. J. Magee's Specialty co.

At the Front Street Theatre, last week, J. J. Dowling and Sadie Hasson appeared in Nobody's Claim to a series of good houses. The current attraction is My Aunt Bridget, with George Monroe and John C. Rice as the stars. Next, The Boy Tramp.

Mention: The Academy of Music was given up last week to local attractions. Friday and Saturday of this week the National Opera co. will give three performances, Faust, Martha and Lohengrin. -At the auction of boxes for the Charity Ball at the Academy of Music on Monday night, the first choice was bought by P. Harris, of Museum fame, for $1,100.—Carl Ahrendt, of the Edwin Booth co., was at one time a resident of this city and occupied a position on the editorial staff of the *German Correspondent*, the leading German newspaper of this city. He also served during the war in the Duryea Zouaves, under General Felix Agnus, the present editor of the Baltimore *American*.—The Winter Garden attached to Kernan's Monumental Theatre is still attracting large crowds. This week the Vienna Ladies' Orchestra and Lillian Markham, vocalist, are the attractions.

JERSEY CITY AND HOBOKEN.

At the Academy of Music J. M. Hill's fine co. opened a three nights' engagement 20 to a large house. Romeo and Juliet was presented, and Miss Mather captured the audience at once as Juliet. Her pretty face and winning manners are already too well known to require especial praise. She was ably supported by Frederick Paulding, Milnes Levick, Harry Eytinge, W. Ranous, Mrs. Sol Smith and Helen Glidden. On Friday evening and Saturday matinee the same play was produced and people were turned away, as was also the case Saturday night, when The Honeymoon was presented. The engagement was a gratifying success and even surpassed Manager Henderson's sanguine expectations. The staging and costuming of the plays were magnificent. The Cattle King opened to a big house 24, the balcony and gallery having all the standing room occupied. Next week, A Wall Street Bandit.

Item: The Aden Musee is a new place of entertainment opened in this city. It is a sort of cross between the Eden Musee and a Bowery dime museum.

HOBOKEN.

At Wareing's Theatre, Red-Letter Nights held forth all last week to rather light business. The co. is a very good one, but the play was handicapped by Marguerite Fish's production, Our Wedding Day, the week before. Marion Fleming does some excellent comedy work, and is ably assisted by Fred Long, Maud White and the rest of the co. This week Leon and Cushman in On the Stage. Next, A Parlor Match.

Cronheim's Germania Theatre did a fair to large business all last week with Micaliz as the attraction. William Cattell and Evelyn Knapp cleverly sustained the leading roles and were ably assisted by W. T. Dulany, E. W. Marston, Bessie Hollis, Mai Preston and others. This week the Leonzo Brothers returned and appear in a repertoire of five plays. They are great favorites at this house. Next week, a specialty co.

Items: John Clark, business manager of Wareing's, will not have his name on the house programme, because there are already twelve names on it and he is a believer in the unlucky thirteenth.—The fat men visited Wareing's 21, and enjoyed themselves hugely. They were escorted to the theatre by a band. Fred. Mordaunt, manager of the comb., in a humorous speech, presented the 418-pound president with a chair that fitted him and which he occupied the rest of the evening. It filled the entire aisle.—Mr. Cronheim is going on with his preparations for enlarging and improving his house.—The Theatre Comique, under the management of R. Gantzberg, does a good business. The performances are entirely in German.—Notwithstanding orders to the contrary, the three houses opened as usual last Sunday evening. They were not molested. —The Germania is the only house that gives an English performance on Sunday, which seems paradoxical. —The strikes have so far caused no dimunition in the attendance at any of the theatres in either Hoboken or Jersey City.

DETROIT.

At White's Grand Opera House Robert Downing played The Gladiator the entire week with the exception of Saturday evening, when Julius Cæsar was presented with Downing as Marc Antony. In the character of Spartacus Mr. Downing reminds one forcibly of the late McCullough, possessing, as he does, great muscular development and a rich, musical voice. For a new beginner in the starring line he certainly is entitled to great credit, and deserves encouragement. The support was satisfactory. Mr. Downing is to be congratulated on having so energetic a manager as J. H. Mack, whose work for his star here proves that he is one of the best of the "hustling" type of managers.

At the Detroit Opera House Lotta was the attraction the first three nights of the week. The pieces given were Bob, Old Curiosity Shop and The Little Detective. Very large houses. The latter half of the week had been engaged by the Keep It Dark comb., but owing to the illness of one of the stars the theatre remained closed.

At Whitney's Opera House, John W. Ransone, in Across the Atlantic, all the week. Large houses. On Saturday night, however, there was a change in the programme, as the outside doors were locked and the audience was found waiting in the street, while on the stage the co. was anxiously awaiting the arrival of the star who, however, jealous of the success of Louis Harrison, thought he would assume a part in Skipped by the Light of the Moon. The reason of this was that the sheriff had attached the properties of the co. for old debts of Ransone, who, not desiring to have his effects seized, skipped over the border to Canada, leaving his wife and children and the co. No performance. It had been the intention to disband in Toronto this week. The co. started on the road about Dec. 1, and at almost every stand there has been trouble over old debts. It is stated that there had not been a salary day since the opening, although business had not been bad.

This week Janauschek will appear at the Detroit, playing Meg Merrilies every night except on Friday, when Marie Stuart will be given, and at the matinee, Mother and Son. Madame Janauschek has not appeared here for some time, and it is hoped she will do a good business. Meg Merrilies has not been presented here in a number of years.

Elk Benefit: The first annual benefit of the Detroit Lodge of Elks was given Friday evening before a large audience. After an overture by the orchestra, Judge Chipman, Congressman-elect from this district, made an excellent address. Then the Mehan Quartette sang, and an interesting and varied programme followed. The best parts were the Forum Scene from Julius Cæsar, with Robert Downing as Marc Antony and Harry Meredith as Brutus, and a wrestling match between William Muldoon and Tommy McMahon a local athelete of considerable repute. The performance closed with the old-time farce, A Regular Fix in which Peter Rusch, Deputy Comptroller of Detroit, made his appearance on the stage after an absence of many years. The total receipts were over $800, which sum is a net gain for the Elks.

Brief Mention: An amusing incident occurred on the opening night of The Gladiator. One of the "supers" became so absorbed in the exciting struggle between Downing and Muldoon that he was completely overcome by its realistic intensity and fainted away and had to be carried off by his comrades. After restoratives had been applied he attempted to rejoin the rank and file, but the play was entirely too lifelike for him, and for the second time he was overcome.—Manager Whitney has invited the Common Council to attend the opening performance of Janauschek. Of course they will accept.—Held by the Enemy will be the next attraction at the Detroit Opera House, and at White's Grand Opera House Saints and Sinners part of the week and Frederic Bryton in Forgiven the latter part.—Stella Fenton, who takes the part of Marie in Siberia, is a Detroit girl, and an actress of acknowledged ability. Her progress is watched with interest by those who know her. She is but twenty-one years of age.—Manager Whitney informed your correspondent yesterday that the future of the Detroit Opera House was at last settled; that he has executed a lease with the Clark estate which gives him possession of the theatre for the next ten years. The theatre is to be lowered to the ground level, and to be entirely remodeled and made into one of the finest theatres in the world. Plans have been submitted for the new house from St. Louis, Chicago and New York architects. Kimball, the architect of the New York Casino, is on hand with a set of plans, which he thinks will surpass in beauty anything he has ever gotten up. There is no question that the situation of the building itself is a great advantage to any manager, as it is in the heart of the city, fronting on the Campus Martius, and is easily accessible from any part of the city by the different lines of street cars. It is proposed that the new stage shall be very large, and capable of accommodating the most elaborate spectacular pieces, and the auditorium's seating capacity will be the same as the present, or about 2,000. It is proposed to have more private boxes than at present, and that every seat in the house shall have a good view of the stage. It is also proposed to have upon the parquette floor, and also in the balcony, a number of loges. There will be a large foyer, similar to that in White's and other modern theatres.—On the front of the house there will be four shallow stores, two on each side of the one grand entrance. The second floor front will be fitted up with eight handsome offices, and the third floor will be laid out as a large hall suitable for musical entertainments, etc. The work of remodelling will begin about the middle of April, and it is intended that the opening of the new house will occur about Sept. 15. It is roughly estimated that $40,000 will not cover the cost of making the changes proposed.

PITTSBURG.

Janauschek was seen at the Opera House last week in Meg Merrilies and Mother and Son. She was ably supported, and the performances were highly enjoyable. Business fairly good. Edwin Booth opened a week's engagement, 24, before one of the largest audiences of the season. Although prices of admission have been doubled, the probabilities are that the eminent tragedian will play to packed houses. Miss Fortescue, 31.

Kate Castleton, with her Crazy Patch, succeeded in doing a large business at the Bijou. Hoyt's Tin Soldier opened a three-nights' engagement, 24, to a good house. Frank Mayo fills in the remaining three nights. A Bunch of Keys, 31.

At the Academy Hallen and Hart's Ideals comb

played to good business. The Si Perkins co. opened for the week, 24 to a large house. Rentz-Santley co., 31.

Turner's Under the Gaslight co. drew large crowds to Harris'. Minnie Oscar Gray and W. T. Stephens, 24; Frank Frayne, 31.

At the Grand Central Rink Professor Gleason has been delighting immense audiences with his interesting and amusing exhibition of "horse education." The Professor remains another week.

At the Mammoth Rink Love's Ideal Comedy co. opened a week's engagement 24.

Items: The advance sale for the Booth engagement was the largest thus far this season.—Kate Forsyth and Herne's Minute Men want openings at the Bijou.—Work is not progressing rapidly at Wesley Webber's new Casino Museum.—Manager Harris paid us a flying visit last week.—It is quite probable that the cyclorama of the Battle of Gettysburg will be one of the permanent attractions at our Exposition.—Edward Harrigan's song, "On Union Square," was sung last week by both the Hallen and Hart and Kate Castleton parties.—The German Theatre continues to give weekly performances.—Manager Edward Starr is greatly worried over the serious illness of two of his children.—Ticket speculators were quite numerous at the Booth advance sale. Treasurer Shedden limited each purchaser to ten tickets, which action rather disgusted some of the would-be operators who sat up all night to obtain good positions.—Genial George Starr beamed upon us last week.—Frank I. Totten's invention for water pipes to be used on the stage of theatres in case of fire was tested at the Bijou before a number of parties who are interested. On the stage and easy of access is a wheel by which the water in the main pipe can be turned into a system of small pipes over the "gridiron," so that all the scenery can be deluged in a moment. A separate pipe enables the stage people to flood the front curtain separately and not damage other scenery. The invention was voted a success. The Annie and Andy Hughes party remained over in the city last week and left for Louisville 22.—Annie McCallum, of the Wilbur Opera co., has returned to her home here.—Chalet and Gulick have gone to Chicago to inspect the new Haymarket Theatre with a view to taking an extended lease of the premises.—Prof. Morris will bring his Canine Paradox to the Grand Central Rink 31.—"Squire" Alec. Seanor has severed his connection with the Bijou.—All right, friend Winton, if I helped to put out the lights at your Elks' Social, you were "wid me," old boy. Come to think of it, a violin solo by Louis Eckstein, with Billy Winton as piano accompanist, would awaken in almost anyone a desire to put out the lights. I desire to extend to the Milwaukee Lodge of Elks, and Mr. Winton in particular, my sincere thanks for their kindly treatment of me during my stay in the City of Beer.

LOUISVILLE.

Wilson Barrett came, was seen, and did not conquer. He opened in Clito, which was repeated four times, and was harshly criticised by press and public. Hamlet, which was given 21, received careful consideration and some praise; but the hit of the engagement was made in Chatterton 22, when the triple bill was presented. It was a wonderful performance, and evoked the most marked evidence of appreciation. The scenery, costuming, attention to detail in every department, and the perfection of stage-management displayed, cannot but call for admiration. But considering the star as an artist, the thought will arise that, shorn of these accessories and measured with many American actors, the latter would not suffer by comparison. Miss Eastlake charmed all by her pleasing person and her ability as an actress. H. Cooper-Cliffe and in fact, the entire co., while unmistakably "English, you know," were satisfactory. The attendance was large.

McCaull's Falka-Black Hussar co. played a very successful three-nights' engagement at the Masonic. House closed the remainder of week. The co., headed by Kitty Cheatham, Francis Gaillard, Charles Plunkett and others, is not up to the McCaull standard, although a fairly good rendering of the tuneful opera was given.

At the Museum the remarkably large business continues. Gray and Stephens, with their performing dogs, turned people away night and day. Without a Home and Saved from the Storm were the plays. The World 24.

The Australian Novelty co., at the New Buck, also had a good week. The usual variety bill was offered, Sharpley and West doing an original act called Doglets, and Annie Hart making a hit in her specialty. Andy Hughes' Specialty co. 24.

Items; W. C. Mandeville, Louisville's latest contribution to professional ranks, is back home, having closed season with McKee Rankin, who gave him a strong letter of recommendation.—Kitty Cheatham, of McCaull's co., received numerous social attentions while here.—The *Commercial* is now quartered in its elegant new establishment, which is an ornament to the city.—Manager Button, of the Museum, has been ill, but is again able to be out.—The marriage of Frank McKee was unexpected here. He was looked upon as a confirmed bachelor. Here's success to the happy couple.—A bail-writ against Brother Pelican Klein compelled payment of a sum of money borrowed here some years ago.—A distinguished party from Chicago, guests of the general managers of the L. N. A. and C. Railway and admirers of Wilson Barrett, came down in a special car and occupied boxes at Macauley's when the actor played Hamlet. Manager Macauley's snug new office is a perfect place of its kind. Comfort and convenience are positive there. Manager Button has a commodious new private office also. It was put in condition during the past week.—A package from abroad, addressed to Miss Eastlake, is held by the customs authorities as contraband. It contains a valuable bracelet. She can only recover it through process of law.—A son of M. E. Braddon, the English novelist, is a member of the Wilson Barrett co.—Gene Elrod tells a *Post* man the Wilson Barrett engagement was a failure financially. He says it takes a $1,200 house to pay expenses.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): Roland Reed scored a success 14-15 in Humbug and Cheek. Kate Claxton in The Two Orphans 17; Called Back 18. Miss Claxton had every reason to be proud of her reception. Janish (Mobile's favorite) in Princess Andrea and Violet 21-2. Large and enthusiastic audiences greeted this talented actress.

ARKANSAS.

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): T. J. Farron and co. in Soap Bubble 18-19; light business. Ed. J. Connelly and Gracie Emmet gave good support. Mrs. D. P. Bowers, supported by Joseph Wheelock, in Elizabeth, to large and intelligent audience 20. The acting of Mrs. Bowers and Mr. Wheelock, full of artistic touches, grace and color, defies provincial criticism. They were roundly applauded and called before the curtain.

Item: Emile Ames, minstrel and comedian, sojourner here for some months, is improving in health.

LITTLE ROCK.

Opera House (George H. Hyde, manager): T. J. Farron presented his Soap Bubble 15; fair business. Patti Rosa appeared in Zip and Bob 17-18. She is supported by a good co. Packed houses. Mrs. D. P. Bowers in Elizabeth and Mary Stuart 21-2; large and brilliant houses.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Aimee appeared in Mam'zelle 10-11, Divorcons 12-13, and Deceived 14-15, with Mam'zelle for matinee 15. The houses very good during first of week, but dwindled down during latter part, owing to the appearance of Emma Abbott Opera co. at advanced prices the two previous weeks. Alsberg-Morrison co. week of 24.

COLORADO.

DENVER.

The cancellation of Lilian Olcott's Theodora date threw the Tabor out of an attraction; consequently the week was vacant. A great favorite is Aimee; therefore her prospects week of 24 are particularly bright. Fantasma begins a week 31. Ben Stern is here and of course isn't asleep. He took in Enchantment with friends from a box one night toward the close of the recent Kiralfy week. Edwin Thorne's Black Flag Feb. 7. Then Marie Prescott, followed by Eben Plympton.

Items: Every now and then Manager McCourt receives some pretty token of respect from his professional friends. The latest is from James O'Neill, of Monte Cristo fame, consisting of a handsome plaque, on which is a picture of O'Neill as Monte Cristo done in terra-cotta.—Dick Mays, of the Tabor, was presented with a gold-headed cane by the Committee on Arrangements for the Inaugural Ball.—A former member of Minnie Hauk's co. is residing here for the present. Her *nom de theatre* is Mlle. Muellenbach, and her private name Mrs. Ostrander. The lady is quite popular in society I hear.—The same liberal notice is being taken of the Battle of Gettysburg by the people.—This is from the *Republican*: "It is among the probabilities that young Mr. Griffin, Mary Anderson's stepbrother, who lives on a ranch near Denver, will marry one of Denver's beautiful maidens and take up his abode in Colorado for the remainder of his days."—Minnie Huff is still in town. It is said she will join a grand opera co. in London in October. Miss Huff was educated in Dresden.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Grismer-Davies co. played to crowded houses 13-15 with matinee. Co. fine. Hanlons' Fantasma 27-9.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Fred. Bryton in Forgiven 21-22 drew very good houses. This was a return visit, and he was advertised to an exceptional degree.

Carll's Opera House (Aboord Winchell, manager): The American Opera co., assisted by Thomas' full orchestra, sang Faust to the largest and most fashionable audience that ever tested the capacity of this house. Seats sold at ten and eleven dollars on the day immediately preceding the 20th, and were scarce even at that price. A return engagement is being arranged. Duff's co. this week.

Grand Opera House (G. B. Bunnell, manager): My Aunt Bridget for three days frollicked with the humorously inclined. The last part of the week was devoted to The Pavements of Paris. Good houses were the order.

American Theatre: There was no attraction here last week until Monday when a white label, announcing that the place was attached, adorned the front doors. The house is having a checkered career. The date of its reopening is indeterminate.

Items: Dr. Winchell has assumed the management and proprietorship of Carll's. An attempt is being made to restore Mr. Carll, but whether or not it will be successful remains to be seen.—Jacobs and Proctor, Horace Wall and others are mentioned as possible successors in the management.

HARTFORD.

Opera House (Charles A. Wing, manager): The spectacle Zozo, very well staged, was presented first half of week to good business. Tony Denier filled in remainder of week with Humpty Dumpty, introducing many novel specialties. Margaret Mather drew a large house in Romeo and Juliet 24.

Allyn Hall (G. K. Parsons, manager): The T. P. W. Minstrels have the honor of being the first co. of any kind able to fill this house this season.

Items: Jacobs and Proctor kindly donated their house for a concert given last Sunday evening for the benefit of the family of T. R. Laughton, clerk of the Fire Commissioners, who was killed at the recent fire.—The entire lower house for the Mather engagements are sold at one dollar a seat. The advance sale for the three nights and matinee is very large.

DISTRICT OF COLUMBIA.

WASHINGTON.

J. K. Emmet had good houses last week at Albaugh's, and sang better than in some years. This week John T. Raymond in The Woman-Hater and Colonel Sellers. Next the American Opera co., followed by Mansfield in Prince Karl.

Annie Pixley drew very well at the National in The Deacon's Daughter, which I found very tiresome. It don't "point any moral" that I can see, and only serves, as any other play would, to show off Miss Pixley's singing and dancing. Haverly's Mastodons 27-9. Nancy and Co. 31.

Charles C. McCarthy in One of the Bravest to good business at the Bijou. This week Under the Gaslight. Next The Planter's Wife.

Hoop of Gold and The Gypsy this week at the Dime. Marinelli's Cosmopolitan at Kernan's this week.

The Aztec Fair, under C. D. Hess' management, opens 25 in the Light Infantry Armory under Albaugh's.

Items: The L'Allemand-Musin Concert, 19, at Congregational Church was most enjoyable. Prof. Bischoff gave several fine selections on the organ.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager); J. B. Polk in Mixed Pickles, 18-19; good business; co. not as strong as that of last year. James O'Niel's Monte Cristo co. 21-22; large business.

Canvas; Forepaugh and Samwells' Show; all week to large crowds.

PENSACOLA.

Opeaa House (W. W. Otter, manager); Kate Claxton presented Two Orphans 15th; crowded house. Well received; support good. Janisch presented Violets 20th; full house.—The play did not create as good an impression as Princess Andrea. Support fair.

GEORGIA.

COLUMBUS.

Opera House (Theodore M. Foley, manager); Florence Elmore's co. played to good business 20. There was a large advance sale for the 18th, but owing to the illness of the lady that date was cancelled as were several other engagements. Miss Elmore is now in charge of a physician.

MACON.

Academy of Music (H. Horne, manager): James O'Neill in Monte Cristo 17: one of the largest audiences of the season. A fair house greeted Oliver Byron in The Inside Track 18. The play is an excellent one, but a little long. One of the most enjoyable performances of the season was afforded us by J. B. Polk and his capital co. in Mixed Pickles 20.

SAVANNAH.

Theatre (T. F. Johnson, manager): Oliver Byron in Inside Track 17; good business. James O'Neill in Monte Cristo 20; largest house (with one exception) of the season.

ILLINOIS.

KANKAKEE.

Arcade Opera House (Col. H. C. Clark, manager): Ezra Kendall's Pair of Kids played a return date, 20: standing room only.

SHELBYVILLE.

Opera House (Philip Parker, manager): Stetson's U. T. C. co., 20; only fair business; light performance; good parade.

ROCKFORD.

Opera House (C. C. Jones, manager): Maggie Mitchell in Lorle, 15; large and well-pleased audience. Clio, 17-18; first night, crowded house; second, light. John L. Burleigh, as Fabian, was well received. The ballet, excepting Mlle. Cornalba, was inferior; the earthquake scene a tame affair, and the audience greatly disappointed.

OTTAWA.

Opera House (F. A. Sherwood, manager): Eunice Goodrich, week of 17; large houses and excellent satisfaction. Two gold watches were given away at close of engagement.

CAIRO.

Opera House (Thomas W. Shields, manager): Gus Williams and co. in Oh, What a Night, 15; full house. Gus is always pleasing, and it is needless to say that his audience went away thoroughly satisfied.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): One of the liveliest pieces presented here in a long time was Kendall's Pair of Kids, 20. Arthur Dunn and his sister Jennie are two excellent performers. Everybody recognized in Kendall a very good eccentric comedian. The Stranglers of Paris was presented to rather large houses, 19-20. Some good special scenery is introduced, and the characters are in the main satisfactorily played. That of Jagon, the Strangler, is splendidly portrayed by Elmer Grandin who throws much realism into it. W. C. Holden, as Blanchard, did very well and merited the applause received.

STERLING.

Academy of Music (Chamberlin Brothers, manager): A Farmer's Daughter, 20, attracted a large and well-pleased audience. Emily Fairchild gave an excellent representation of Lizzie Stack, while Charles Mortimer shared the honors with her through his handsome appearance and forcible acting as Jack Hartley. Remainder of co. good. Muggs' Landing, 28; Mattie Vickers, 31; Called Back, Feb. 4.

Jottings: The Wallace Opera House is to be overhauled.—J. A. Solomon, manager of the Only a Farmer's Daughter co., is a courteous gentleman and firm MIRROR admirer.—Professionals visiting Sterling will note that THE MIRROR can always be had at Barkis'.

ENGLEWOOD.

Opera House (Fred. W. Lanyon, manager): The Silver King 18; fair house. The co. is a good one.

INDIANA.

LEBANON.

Grand Opera House (J. C. Brown, manager): Frank S. Davidson in Hans, the Detective, was greeted by a good house 19. Acting very good. N. O. Minstrels Feb. 1. The house has had good business thus far.

ELKHART.

Bucklin's Opera House (J. L. Brodrick, manager): Siberia drew a crowded house and gave the best of satisfaction 17.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): The Silver King was played to a packed house 18, only standing-room being sold after the doors opened. Siberia 29.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): There was standing-room only at the City Band Concert 19. Signor Liberati was the principal attraction. Lotta in The Little Detective drew well 20. Michael Strogoff 27.

Personal; Jake Siebold, at one time treasurer of the Academy, has purchased a controlling interest in the Robinson House, and now smiles at the profession as a boniface.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Ezra Kendall in A Pair of Kids 21; good audience. Jennie and Arthur Dunn and E. B. Fitz and his wife made hits in their specialties.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Tony Hart, in Donnybrook, was billed for the 18th, but failed to get here, on account of snow blockade in northern part of the State. Marie Prescott played a return engagement 20th, presenting Ingomar in a highly creditable manner, but to a small house.

RICHMOND.

Phillips' Opera House (James H. Dobbins, manager); the Pat Rooney Comedy co. the 21st, in Pat's Wardrobe; large and appreciative audience.

IOWA.

DES MOINES.

Grand Opera House (N. W. Moore, proprietor and manager): Fantasma opened a two-nights' engagement 17. Bensberg Opera co. 27-28; Ten Nights in a Bar-room 29; Minnie Maddern 31; Theodora Feb. 3-5.

IOWA CITY.

Opera House (J. N Coldern, manager): Muggs' Landing was fairly well rendered 17; poor house.

KEOKUK.

Opera House (D. R. Craig, manager): The benefit performance given 14 by amateurs of this city in aid of Charles Jordan, an actor who has been kept here and confined to his room most of the time since last October, was a gratifying financial success, and the invalid is placed beyond the reach of want for some time to come. This is a case deserving of the attention of the Actors' Fund. Kate Bensberg, booked for 18, did not appear. Muggs' Landing, with Bessie Clark as star, came 20 to fair business.

DUBUQUE.

Opera House (Duncan and Waller, managers): Clio drew crowded houses 20. John Burleigh, as Fabian, drew forth rounds of applause, as his fine acting fully deserved. Wilber's Lyceum co., 24, week. Florence Bindley 9.

KANSAS.

NEWTON.

Ragsdale Opera House (Joseph W. B. Johnston, manager): Cold Day co, 18; one of the best houses of the season; entire satisfaction.

LAWRENCE.

Opera House (J. D. Bowersock, proprieter): Minnie Maddern presented Caprice in her usual excellent manner 19; fair house. Miss. Maddern is better than ever and carries a strong co.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Florence J. Bindley entertained large audience 14-15, presenting Excitement and A Heroine in Rags. Miss Bindley is a pleasing little actress, and, although this was her first visit here, she has established a reputation.

Items: The Garfield Opera House will be formally opened 25.—Harry L. Seymour, representing the Cold Day co., was in the city 18—Several members of the Casino Opera co. are "resting" here.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Silver Spur, with Blanche Vaughan in the leading role, drew a very good-sized and well-pleased audience 15. Minnie Maddern made her first appearance here, 18, in Howard P. Taylor's Caprice. Miss Maddern is undoubtedly the finest actress in her line that ever appeared here. Business was not what the co. deserved. Michael Strogoff Feb. 8. Fred Warde 14-15.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Dull week in theatrical matters, the only appearance at writing being Frank L. Goodwin's co. in Engaged. However well known the piece may be in the effete East, there were few people in the house who had ever seen it, and I think fewer still who will care to see it again. The actors struggled bravely to make something of their separate parts, and in the cases of Ogden Stevens as Belvawney, and Emily Seward as Belinda were successful. The audience was undemonstrative, though quite good-sized, and was sprinkled here and there with Kansas legislators, who were improving their biennial opportunities for seeing a "show" and whiling away the interludes in stentorian sotto-voce disquisitions on this or that measure for the public weal, and, in the case of the one who sat next to me, chewing tobacco and eating peanuts with gusto.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): Adelaide Randall and her Bijou Opera co. came 18 in The Mikado to a large house every parquet seat being taken. The singing of Miss Randall as Yum-Yum was superb, but her support was only moderately good. Still there was general satisfaction.

MAINE.

PORTLAND.

Theatre: Aristocracy was out in full force 20, and the house was filled with the wealth and fashion of the town to witness the production of Papa Perrichon by our "first society" amateurs. The piece was translated from the French by Miss Talbot, of this city, and was produced in the finest manner possible. Mr. Bradley, as Papa Perrichon, was very clever both in make-up and in his conception of the part. Mr. Ring, as Armande, was easy and graceful, and his stage presence was much in his favor. Miss Talbot as Madame Perrichon was thoroughly good, and in the scenes with the eccentric Perrichon she was natural and appreciative of the character. Miss Brown was a lovely Henrietta. She looked the part and acted it most charmingly. Mr. Jordan was a fine Colonel, Mr. Emery an impossible Majorin and Mr. Longfellow easy as Daniel. The whole production was most creditable, and the noble charity in whose benefit it was given will receive a handsome sum.

City Hall: Manager Stockbridge had his customary full house 19, and the Boston Symphony Orchestra, assisted by Myron W. Whitney as soloist, gave a most enjoyable concert.

Items: Manager Stockbridge announces Princess Ida and The Mikado by Stetson's co. Feb. 3-5. The advance sale is large. Several of our prominent citizens are agitating the necessity of a new opera house, and the prospects are good for some definite action ere long. The need of a house capable of seating two thousand people, and with modern improvements, is deeply felt, and, backed by capital and with an able manager, such an undertaking could not fail to be a success. Manager Stockbridge has offered the Cosmopolitan Opera $500 for their first performance of the Chimes of Normandy, which they are now rehearsing. A letter from Steve Corey, of the Lizzie Evans co., says that they doing a splendid business West.

LEWISTON.

Music Hall (Charles Horbury, manager): Wilson and Rankin's Minstrels to good business 19. Performance fairly good, but not up to expectation. Wages of Sin, 27; Our Irish Visitors 28.

BANGOR.

Opera House (Frank A. Owen, manager): Wilson and Rankin's Minstrels to good business 15. Ullie Akerstrom opened a week's engagement 17 to big business, presenting Annette, the Dancing Girl, and has played Leah, Renah, the Gypsy's Daughter, Pearl of Savoy, Viola, the Street-singer, East Lynne and Fanchon, to good business.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Louis Aldrich, in My Partner, had rather small house. Fine performance.

People's Theatre (Arthur S. Foster, agent): The Gilday-Beane co., in Collars and Cuffs and a Piece of Pie, week of 17th, did the largest business ever scored at the house. The plays are lively and gave Charles Gilday and Fanny Beane a chance to show their genius in various ways. Miss Beane is a charming dancer, and the gallery fairly howled every time she appeared. The other members of the co. were up to the mark.

Roasted and Ground: There was trouble at the new Wamsutta Opera House last week, where J. C. Rockwell's so-called People's Theatre held forth. On Tuesday night Hazel Kirke was produced, although Manager A. M. Palmer, of New York, sent a telegram threatening prosecution. Joshua Whitcomb was advertised for Thursday evening, but H. A. Wyman, of Boston, counsel for Denman Thompson, put in an appearance, and interviewed Mr. Rockwell and A. S. Anthony, the lessee of the hall. Rockwell made affidavit that he never had produced the play, nor did he intend to. Anthony made affidavit that he caused the play to be advertised in the *Standard* without the knowledge of Rockwell. Mr. Wyman says further developments may be looked for in case perjury has been committed. Thursday evening two *Mercury* reporters went to the hall and (this statement is sworn to) bought tickets. The proprietors, in the box-office, endeavored to make them believe they had no right to enter the hall, and; the reporters say, expressed a desire to fight. An invitation was extended to come out of the box-office and wrestle, catch-as-catch-can, but was not accepted. Joshua Whitcomb was not produced.—Dr. D. C. Ashley, the popular veterinary surgeon, has been engaged for a week past in kicking himself, the cause therefor being this: On Wednesday evening of last week the Doctor was offered a ticket by the proprietor of a hotel, and asked if he would not like to see My Partner. When he returned from the play he was asked how he liked it. "Very well," said Dan, "but it is different from what I supposed it to be." "What did you think of the murder scene?" "There was no murder scene in it," responded the Doctor. "No murder scene! Where, in heaven's name, have you been?" "Why, I went to the People's Theatre; wasn't that right." "Right! Great Scott, man, that was a dollar ticket to see Louis Aldrich in My Partner at the Opera House, and you have been to a ten-cent show." To explain the Doctor's mistake it is necessary to say that the hotel man had formerly been in the show business, and Dan thought he referred to a former partner in the profession.—Daniel J. Sullivan, cornetist of the Opera House, receives loud applause whenever he plays a solo. He is a fine musician and, what is rare, a modest one.—Harry Cushman, treasurer of the Gilday-Beane co., is a courteous gentlemen and an admirer of THE MIRROR.

NEWBURYPORT.

City Hall (George H. Stephens, agent): Murray and Murphy, in Our Irish Visitors, under the local management of W. A. Noyes and co., 17. In spite of a severe storm good business was done. This was their first appearance in this city, but they gave good satisfaction. The orchestra carried is a excellent one. Wilson and Rankin's Minstrels, under G. A. R. management 21; only a fair business. Performance rather tame, the musical act of the Pavenelas being the only redeeming feature. Ullie Akerstrom 24, week. Large business is assured.

Prospect Opera House (George F. Avery, manager). Ella Hill's Burlesque co. 22; good performance to good business.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Tony Denier's Humpty Dumpty co., 17, attracted a light house in a rain-storm. The pantomime is poor and the variety good. Louis Aldrich is always welcome, and a good audience greeted My Partner 18. Co. excellent.

Central Musee: Edith Sinclair's Comedy co. in A Box of Cash, last week, gave good satisfaction to big audiences. When I showed up Saturday night I was unable to get into the house, as it was packed to the door. Present week, Harry Belmer's Dramatic co. in The Pavements of Paris, Lost at Sea and Jesse James.

Items: Frank C. Bancroft, manager of the New Bedford Opera House, has leased the Skating Rink in this city and opens it 27.—Rumers are thick with names of Manager Burrell's successor at the Academy this Spring. Perhaps Mr. Burrell may not leave at all.

TAUNTON.

Music Hall (A. B. White, proprietor): Clark and Rategan's Female Minstrels 18; large audience; fair variety performance. Stetson's Princess Ida 27.

SALEM.

Mechanics Hall (Andrews, Moulton and Johnson, managers) Wages of Sin co. played to a good house 20. Very good performance. Bennett and Moulton's Opera co. 21, week.

WORCESTER.

Theatre (Chris. Wilkinson, manager): The Drummer Boy played to $3,000 on four nights and matinee. Frank Nail, the owner of the play, says that the time is all taken up to April. It is a chestnut, but they will have it. Zozo has the dates of 27-29. Leon and Cushman in On the Stage are billed for 31 and Feb. 1. George Boniface (a prime favorite here) is booked for 3-5 in The Streets of New York. Skipped by the Moon 7-8. Lost in London 10-12.

Grand Opera: The National Opera co. gave Lohengrin at Mechanics' Hall, every seat being sold in advance. The theatre would have been used, but would not seat the number of tickets sold.

Items: The Dime Museum continues to pack Washburn Hall with pleased audiences.—Manager Wilkinson, when approached for a contribution to the Monument, drew forth a similar blank, and announced his intention of heading his own and securing all the money he could. THE MIRROR will no doubt hear from him.

HAVERHILL.

Academy of Music (James F. West, manager): Stetson's Opera co. 19 and 20, in Princess Ida and Patience, drew fair audiences. The co. is very strong. Wages of Sin 31-Feb. 1. The attendance at this house is very good, considering the depressed state of business here at the present time.

MICHIGAN.

BAY CITY.

Wood's Opera House (John Buckley, manager): Hoodman Blind was played 19 by Bradshaw-Horning co. to good business. Mme. Julie Rive-King Concert co. 20. Very large house.

IONIA.

New Opera House (K. R. Smith, manager): Hoodman Blind 18; audience well-pleased.

YPSILANTI.

Opera House (H. M. Curtis, manager): Silver King 15; fair house.

GRAND RAPIDS.

Power's Opera House (W. H. Power, manager): Hoodman Blind was seen here for the first time 17, and the performance as a whole was quite unsatisfactory. Messrs Bradshaw and Horning sustained their roles well, but here praise must stop. Siberia was seen by large crowds 19-20, and pleased as well as ever.

Wonderland: The Newell Opera co. in a round of popular operas did fairly last week in a financial way, but gave poor satisfaction. Taken from Life this week.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Siberia to a fair house 17. The scenery and acting were very good, and received considerable applause.

LANSING.

Opera House: Rive-King, assisted by Henrietta Schubert, 21; fair-sized audience; good entertainment. Mr. Van Deusen writes that the house will be continued as a theatre next season, and that several improvements will be made.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Conried's Opera co., 17-19, and matinee, presented the Gypsy Baron. One of the strongest comic opera cos. here this season. Most favorable impression; crowded the house nightly to the foyer; representative audiences. Laura Bellini, the prima donna, is a very clever artise, handsome, bright and graceful, and possessing a rich melodious voice, strong, full and sympathetic. In the role of Saffi, the Gypsy girl, she scored the hit of the season. A more flattering reception the lady could not have yearned for. Harry de Lorme made a very favorable impression, Helene von Donhoff, Lydia O'Neill, Jennie Reiffarth, Gus Hall, Jaques Kruger, Gaglieri and Fred. Urban, all were admirable. Rose Coghlan, 20-22, in London Assurance, School for Scandal and As You Like It. This is a very fine co. The performances were finished and the houses were large—as deserved. The engagement gave great satisfaction. Magnetic Maggie Mitchell week of 24.

Olympic Theatre: Week of 17 an excellent co. in the variety and specialty line presented a good bill to full houses.

Items: By special invitation of Manager Scott, the *Pioneer Press* Carnival Brigade (180 strong) attended the performance of London Assurance. It was an imposing sight, the front seats in the parquette occupied by the brigade in their attractive carnival costume. Tuesday evening, at the close of the performance of The Gypsy Baron, Gus Hall was presented with a gold-headed cane by the gentlemen of the co., and an umbrella (elegant, of course) by the ladies. 'Twas his fiftieth natal day: but he doesn't look it. He ought to have been tossed in the blanket. This is St. Paul's Ice-Carnival season. The public buildings and business houses are covered with flags of all nations. The principal streets are illuminated every night; beautiful arches covered with colored globes intersect the streets; miles of gas-jets lead to the Ice Palace, a beautiful structure built of blocks of the congealed element, from two to three feet in thickness, lit up with electric lights: parades of the Clubs in their varied costumes. It is a grand, imposing sight. The city is thronged with visitors, and the acme of gayety prevails.

WINONA.

Opera House (George B. Russell, manager), Clark's Ten Nights in a Bar co. appeared to a packed house, at popular prices, 20.

MISSISSIPPI.

JACKSON.

Robinson Opera House (C. C. Johnston, manager): Mme. Janish, 18, Violets, played to one of the largest and most dissatisfied audiences that ever assembled in this house for some time. Acting and play amounted to very little. Play cut to get to the depot at ten o'clock. Myra Goodwin, 20, in her play, Sis. Miss Goodwin is one of the nicest little actresses seen in our city in some time. Very good house.

MISSOURI.

KANSAS CITY.

Clara Morris played a week's engagement, opening 17, at the Gillis, and the house was filled nightly. Miss Morris presented Camille, Article 47, Miss Multon and The New Magdalen. She was unable to appear Thursday evening, owing to nervous prostration. Her version of the role of Camille was inferior to Modjeska's. The Florences opened 20, and were given an ovation. The house was crowded every night. The Mighty Dollar, Dombey and Son, The Flirt and Ticket-of-Leave Man were presented.

Coates': Richard Mansfield in Prince Karl opened 17 for a week. The audiences were completely captivated with Mr. Mansfield, and good houses were the rule. Prince Karl is devoid of the variety clap-trap of most of the so-called comedies of the present day. A refreshing vein of humor runs smoothly through the play.

Gillis: Kiralfys' Rat-Catcher opened 17 for a three-nights' engagement. Good houses on every occasion. Hubert Wilke, the rat-catcher, has a fine baritone voice, and his songs were well received. The support was weak, with the exception of Simplicitous Rumpel (Jay Hunt). The scenery was of a very high order. Minnie Maddern opened 20, and appeared the remainder of the week. Her Caprice is a charming bit of acting. Good houses.

New Theatre: Edward Soule, a Philadelphia capitalist, is in the city, and, in conjunction with John Stetson, the New York operatic manager, contemplates the opening of a theatre for variety purposes in this city. Negotiations for a site are now being made, and it is anticipated that in a short time arrangements will be perfected for the erection of a suitable building.

Copyright infringement: Julius Cohn, business manager, received a dispatch Wednesday from Louis Aldrich instructing him to take all necessary legal steps to stop the production of My Partner at the Museum. Mr. Keiller, of the Museum, said he intended to pay no attention to the matter. He secured the right to the presentation of the play from Arthur Cambridge, dramatic agent of Chicago. My Partner was the attraction all week.

Gossip: W. H. Thomas, manager of the New Ninth Street Theatre, returned last week from an Eastern trip, and states that his theatre will be opened March 7.—At the Clara Morris New Magdalen matinee an alarm of fire was sounded, and created the wildest confusion, and resulted in injuries to a number of ladies. Miss Morris, with rare presence of mind, called on the audience to keep their seats and ordered the orchestra to play. The panic was caused by smoke coming in the gallery windows from the smokestack of the engine-room.—Hattie Russell, of the Florence co., is a sister of Ada Rehan.—Corydon F. Craig, exmanager of the Gillis Opera House, is in correspondance with Marcus Mayer, Abbey's assistant manager, in regard to the appearance here of Patti in concert at the Board of Trade Hall.—The Clara Morris co. left Sunday for San Francisco. Miss Morris did not appear Saturday evening, owing to nervous prostration.—Julius Cahn, business manager of Eben Plympton, was in the city Wednesday.—George W. June, agent for the Silver King co., was in the city Thursday. The Prince Karl co. occupied a box at the Rat-Catcher matinee at the Gillis.—The "Outing Cyclists" keep the MIRROR on file for the edification of its members.

JOPLIN.

Haven's Opera House (H. H. Haven, manager): The Superb Concert co., under the management of Charles Dumars, gave an excellent entertainment 18, consisting of vocal and instrumental music. Master Willie Fischer, age nine, is quite a prodigy as a pianist.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Clara Morris presented Miss Multon and Article 47, 19-20, before two of the largest and certainly the most cultured audiences of the season, at fifty per cent. advance in rates. Support was only fair, but with any troupe interest would centre in the star, so no disappointment was felt. Minnie Maddern 28-30.

People's Theatre. The Silver Spur co. has been turning away patrons all week. Agnes Vaughn is worthy of special mention.

LINCOLN.

Opera House (Fred. Funk, manager); Mattie Vickers 13-15; good business.

People's Theatre (Werner and Browne, managers); Georgie Hamlin week of 17; standing room only. A. M. Richardson and Ida Mudelle joined Miss Hamlin here. P. G. Hamlin, the manager while in the city, presented each of the gentlemen in the co. with a silk hat and the ladies with a pair of kid opera gloves.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Prof. Bristol's Educated Horses have been drawing large houses during the week, giving the best of satisfaction.

DOVER.

City Opera House (George H. Demeritt, manager): Murry and Murphy in Our Irish Visitors pleased a small but enthusiastic audience 19. Wilson and Rankin's Minstrels 20: big business. Redmund-Barry co. Feb. 4.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Newton Beers in Lost in London played to good houses 17-18; performance only fair. Aronson's N. Y. Casino Opera co. presented Erminie for two nights, 21-2, to right good business, the receipts being about $1,800. Notwithstanding the absence of the prima donna, Bertha Ricci, who was unable to appear on account of illness, the performance gave excellent satisfaction. A special feature of the production was the mounting, which was complete and magnificent. Sam Reed will replace Fred Clifton in the character of Chevalier de Brabazon.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Haverly's Minstrels 20; very small, appreciative audience.

PATERSON.

Opera House (H. C. Stone, manager): Frances Bishop, in Muggs' Landing 22; good house. Alfred McDowell deserves mention with the star. They did some clever work. Parlor Match 28 and Dan Kelly in Shadow Detective 29.

People's Theatre (A. Philion, manager): Ranch King drew good houses all last week.

Tip: The managers are taking hold of the Monument Fund with a will.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Week of 17, the Thalia Opera co. had a succession of good houses (chiefly of the German element) to listen to their light operas, which included The Black Hussar, Nanon, and the Czar and Carpenter.

Court Street Theatre (H. R. Jacobs, manager): Last week Edwin Arden, in Eagle's Nest, entertained from good to large audiences. Corinne, who is a great favorite here, will present Arcadia this week. Frank E. Aiken in Against the Stream 31.

Items: At Bunnell's last week Lottie Church played a return engagement. Trix and Unknown drew fair-sized houses. This week minstrelsy.—The main feature of the Adelphi's bill last week was Rose Julian, the contortionist, who proved a paying card. Arizona Joe will burn powder this week.—Agnes Huntington's reception at the Press Club's ball was a flattering ovation.—Apropos of the hat crusade, a few ladies doffed their headgear at the Academy last week.—Colonel Snellbaker's suit against the oil refiners for running on Sunday came to naught; it was dismissed.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manageress): Mr. and Mrs. Knight, in Over the Garden Wall, had the gratification of playing to large houses 17-18. The comedy is quite as amusing as ever, and the supporting cast, including the St Felix Sisters, is an improvement over last season. McNish, Johnson and Slavin's Minstrels came for one night 19, and played to a large though not full house. The entertainment was meritorious. W H. Powers' Ivy Leaf co. succeeded in drawing well for a new attraction, and gave a very creditable performance.

Museum (Jacobs and Proctor, managers): F. H. Winnett's co. in John A. Stevens' Passion's Slave was a strong drawing card last week, and the production gave general satisfaction. Tony Denier's Humpty Dumpty troupe this week.

TROY.

Rand's Opera House (E. Smith Strait, manager): Haverly's Minstrels gave a very satisfactory entertainment to a very large audience 18. Special Trojan favorites. Sol Smith Russell finished the week in his new comedy, Pa, delighting crowded houses. Emma Hagger as Beatrice deserves special mention. Three hours of enjoyment long to be remembered. We, Us & Co., 27-29.

Griswold Opera House (Jacobs and Proctor, managers): Charles A. Gardner's Karl the Peddler to big business past week. Emily Kean, in the part of Mary Atwood, won the admiration of all, and seemed the centre of attraction. Passion's Slave current week; Tony Denier's Humpty Dumpty next.

Grand Central Theatre: The California Novelty co. this week.

Items: Much credit is due Manager Strait (of Rand's Opera House) for obtaining the services of Professor P. F. Miller, a first-class musician, as leader of the orchestra.—Charles Mortimer, of this city, who for some time past has been with the O'Connor Tragedy co., has left and joined Only a Farmer's Daughter co.—F F. Jacobs and H. F. Soulier, the latter so long connected with the Griswold Opera House, have leased the Academy of Music at Wilmington, Del. Mr. Soulier becomes resident manager.—George C. Howard, who died last week in Boston, was the original St. Clair, his wife the original Topsey and daughter, Cordelia, the original Eva in Uncle Tom's Cabin. The latter I well remember, as I attended the same school with her while the parents were residents of this city.

CORTLAND.

Opera House (Warner Rood, manager): Mme. Fry's co. gave a very satisfactory concert 18; small but very appreciative audience. Muggs' Landing 20; big business. Miss Bishop has a firmer grip on us than ever. These are the first really good attraction to visit us in some little time.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Muggs' Landing drew a $200 house 17. Frances Bishop is both amusing and charming as Little Muggs, and with the assistance of Alfred McDowell as Beck and R. L. Scott as Old Sojer kept the audience in jolly good humor. Atkinson's Aphrodite returned 19; small business. The co. is changed somewhat since its former visit, Lillie Bate and Charles Atkinson retiring from the cast. The characters of Aphrodite and Tweedle, a barber, were filled by Mae Bruce and A. D. Holman, respectively. Barlow Brothers' Minstrels gave a very good performance to a fair house 22. Crossen's Banker's Daughter 29; Siberia Feb. 9.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Corinne Merriemakers closed a very successful week's engagement 22; large and delighted audiences

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - JANUARY 29 1887.

MIRROR LETTER-LIST.

Aveling, Henry	Lawrence, Miss
Arlington, Maggie	Lackaye, Wil
Archer, H.	Learock, George
Burton, Charles	Lewis, Richard
Bishop, W. H. (2)	Lessenger, E.
Burt, Laura	Litta, Louise
Booth, Laura (2)	Lindsay, J. S.
Baker, Maud	Ludovici, L.
Burton, Marie (2)	Maynard, Agnes
Burns, M.	Malley, G. F. O.
Blanchard, G. A.	McDowell, R. J.
Crawford, H.	McSweeny, J. P.
Clark, Redfried	Mortimer, Charles
Crompton, W. H.	Mathews, Fannie
Childs, Mat	McLellan, H. R.
Chase & Bernard	Mason, J. B.
Corbyn, Sheridan	Morgan, W. A.
Claxton, Willie	Marston, F.
Crane, S. M.	Miller, H. (2)
Couldock, Charles W.	Merlot, N.
Cline, Abbot	Miln, Geo.
Chatterton, M. Josephine	Norman, S. P.
Cotton, Miss	Noxon, Libby
Cleves, Lillian	Owen, Walter
Clarke, W. H.	Owens, E. A.
Callahan, E.	Oimi, Geo.
Duffy, C.	Persell.
De Barrill, R.	Purer, May
Daryle, Ruth	Perkins, Walter
De Morne, W. J.	Phillips, A.
Dana, Newton	Parr, Helen
Dungan, C. W.	Percy, Arthur
Daymond, Joseph	Percy, E. Stanhope
Deland, Herbert	Perlman, L. H.
Erle, Marion	Parker, Albert
Eldridge, Charles	Pierce, Mary
Fulford, Robert	Patterson, Isaac
Forbes, J. S.	Rankin, McKee
Fields, A. G.	Rawley, H.
Fitz-Allen, Miss	Rentfrow, J. N
Fisher, H. G.	Raymond, Flit
Gray, Alice	Russell, J. H.
Gerald, Florence	Richardson, Hattie
Guard, Edgar	Sanson, Bessie (2)
Green, James F.	Storey, Lulu
Gerard, Marie	Speed, W.
Golden, R.	Sutton, Mamie
Gilliam, James	Stuart, A. H.
Green, M.	Sears, R. A.
Gray, Ada	Sausse, P.
Graham, J. A.	Sullivan, E. J.
Hawley, L. (2)	Stevens, J. A.
Hall, J. C.	Solomons, M. J.
Haynes, Marie	Stephenson, Mabel
Herne, James A.	Speck, S. H.
Hanlon, Miss (2)	Thompson, Charlotte
Hall, Edith	Tansey, Miss
Hilford, Marie	Terry, W. O.
Hirshberg, W. H.	Tanner, R. E.
Herrmann, Prof.	Thurman, R.
Hopper, Charles	Tuthill, Ben
Hosmer, Alice	Wood, Daisy
Hamilton, Nellie	Williams, Kate
Hyde, Walter	Wilson, Kate
Johnson, O. L.	Woodall, W. B.
Jackson, Bella	Williams, H. W.
Jones, Frank	Wright, Mrs.
James, Howard	Warren, Fred.
James, Louis	Winter, Annie
Joyce, T.	Whalen, J. E.
Johnson, C. A.	Wartegg, E. H.
Leonard, J. E.	Williams, H. W.
Lieb, Beatrice	Webb, E. B.
Lee, James	Young, M.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

"Fire!"

The omnipresent ass brayed "Fire!" in a little London theatre where a Hebrew dramatic performance was in progress one night last week; the crowded audience rushed for the doors, and twenty women and children were trampled to death before the panic was quelled and the frightened people discovered that it was a false alarm.

How long will the newspapers be able to record such shocking calamities? Until collective good sense and confidence shall have been developed among the public at large. In nine cases out of every ten where accidents of this kind occur, there is no fire, and consequently no reason for panic.

Individually speaking, mankind is sensible and courageous enough; but in a mixed gathering, whether in hall, church or theatre, these qualities are not usually found. One evening last week we saw an audience in one of our theatres thrown into a state of feverish fear by a faint odor of burnt paper that was wafted through the building during the performance. Several men and women stood up with nameless dread written on their faces, and a few yet more timid made for the street. Here was an incipient panic. To what disastrous proportions it might have grown had not the police and firemen appeared to restore confidence, there is no knowing.

The panicky inclination of play-goers, irrational though it be, is readily comprehended when it is remembered how terrible have been the results of several notable conflagrations and stampedes in recent years. The vivid recollection of these horrors no doubt causes ordinarily cool-headed spectators to take fright on the slightest provocation.

Another underlying cause is the excessive fear with which men regard the fiery element. It partakes somewhat of the awe and horror with which the ignorant regard natural phenomena of supposably supernatural origin. At the first cry of "Fire!" in an auditorium the people become transformed into so many wild beasts, ready to trample the weak and helpless under foot, with no other thought in mind than to get out somehow or some way, reckless of the consequences to others and inspired by an insane cowardice out of all proportion to the actual or impending danger.

The majority in an audience, in case of alarm, never stop to ascertain its genuineness, to act deliberately, and to endeavor to promote an orderly departure. It is every one for himself, and death take the hindmost. Were the senseless, superstitious and inordinate fear of fire diminished by educating the public to understand how slight is the real danger if there be rational modes of action, and were they also taught that the greater peril is among themselves, there would be comparatively few such brutal disasters as occurred in London the other night.

The Memorial Fund.

Only a little more than one-third of the amount THE MIRROR set out to raise for the Actors' Fund Memorial Monument remains to be subscribed, and only twenty days have elapsed since the contributions began coming in. The task has been comparatively easy thus far, what with the enthusiastic co-operation of the profession and the encouraging words that have reached us from all parts of the land from all sorts of people.

The subscription is truly a popular one in the full sense of that word. And when the stately shaft is erected above the graves of the players, in the Fund lot in Evergreens Cemetery, it will be an eloquent tribute not alone to the departed, but also to the unbounded generosity, the reverence, and the respect of the living.

The metropolitan press, with two notable exceptions—the *Star* and *Mail and Express*—has shown itself no friend to the actor in this matter. The littleness that is invariably associated with a narrow vision has deterred many newspapers from saying a good word for THE MIRROR Monument Fund. Why? Because THE MIRROR instituted it. Fortunately, we and the profession and our readers generally are quite powerful enough to complete the Fund unaided by the New York papers. It was a neglected opportunity to do a graceful act, assist a worthy object and repay a portion of the debt of gratitude which on many accounts it owes to the profession.

Sensational stories of ballet-girls and their mishaps are fitter food for the maw of the metropolitan dailies just now—in fact, at any time—than a work of beneficence. Well, the Monument Fund has reached $1,600 all the same.

Unheeded Perils.

Keeping abreast of the times and taking note of current tendencies, we observe that the ready flow of imported plays is carrying certain promoters of that sort of cargo in directions and upon dangers which they do not seem to heed.

We see that our cis-Atlantic dramatists are handicapped in a manner not taken into account in giving the imported article so ready a hearing and precedence in production.

The appraisement is extremely superficial, and the goods are admitted by the invoice, but not *ad valorem*.

Cannot our managers and play-brokers understand that in their great haste to be on the field with their foreign levies, they are pursuing Falstaff's method of recruiting from Hounsditch, Rag Lane and Monmouth street—rag-tag and bobtail, as long as they can carry with them the odor of London vicinage and walk bow-legged. Do they not see that in accepting London plays on the faith of an advertised run of a hundred nights, more or less, they are buying a pig in a poke? Are the interested statements of foreign managers and playwrights to be accepted in all cases as absolute verities?

Looking at what passes under our own eyes here in the chicanery of puff and proclamation, it is straining a point to suppose that similar fallacies and illusions are indulged in securing a debut for a London play. The foreign exporter uses the American public as a fiddle on which to play whatever tune he pleases, and his metre is accepted as true measure of the merit of his play. What is the fact? As cumulative evidence that a false standard has been applied in preparing the London count and accepting that as decisive of the popular qualities of a play first produced abroad, we find that, not rarely, dramas blazoned with a run of four or five score nights, and represented as going in one of the British theatres at full headway, falling dead here in the very theatre where it has been given a hearing on the assumption that it is a genuine success, and therefore must be a good play here and take precedence of whatever indigenous drama may be offered,

At the best, without reflecting upon meritorious dramatic work that comes to us over the ocean, and which high-standard managers are capable and ready to understand, the hurry scurry tailing at the heels of the Old World passion is not altogether ennobling. It cannot be doubted, on an intelligent insight of the situation, that our managers, many of them at least, would come out with an improved percentage if they kept clear of the "drops" in the market, which is kept doctored, carbonated and watered by the play speculators who take stock and make stock in all sorts of plays, dramas, etc., bearing the earmark of "London town." We raise whatever we wish of the best, until we come to plays; then we give in and go submissively to the wall.

Personal.

OVERTON.—Charles Overton sails on Saturday for England.

BENEFIT.—The Actors' Fund Benefit at the Casino netted $1,607.

JANISH.—Mme. Janish is having quite a successful tour of the South.

WYNNE.—Agnes L. Wynne joined the Ida Lewis company on Monday.

FORSYTH.—Kate Forsyth is negotiating for a New York opening for Faithful Hearts.

KELCEY.—Herbert Kelcey will be a member of the Lyceum Theatre stock company next season.

MATHER.—J. M. Hill is said to have bought a play for Margaret Mather from a well-known foreign author.

BARRETT.—Wilson Barrett's St, Louis engagement was one of the best he has yet played in this country.

JACOBS.—H. R. Jacobs, the well-known circuit manager, now has his main office at his Third Avenue Theatre.

MANTELL.—For the first time since his coming to this country, Robert Mantell will spend a Summer on this side the Atlantic.

HART.—Tony Hart has been having a snow-bath. Himself and company were detained in a drift for some days last week and lost three dates. He is suing the railroad company.

DE NANCADZE.—Mme. De Nancadze will be the only actress from abroad who will appear in The Great Pink Pearl when that piece is produced at the Lyceum Theatre next Fall.

WILLETT.—Mittens Willett, Robert Downing's leading lady, is temporarily absent from the company, in anticipation of an interesting event. Mercedes Malarini has taken her place.

WALSH.—Flora Walsh, who has been ill and out of the cast of the Tin Soldier for several weeks, will appear in her original part of Carrie Story at the People's Theatre next Monday night.

EVANS.—Lizzie Evans, after a very successful tour of the trans-Mississippi cities, is filling a fortnight's engagement in Chicago. In February Miss Evans begins a tour of New England.

BRADSHAW.—Charles H. Bradshaw has left the Horning-Bradshaw Hoodman Blind company and returned to the city. The dissolution was amicable. Mr. Bradshaw is now at liberty.

FRENCH.—Out of respect to the memory of the mother of T. Henry French, the office of Samuel French and Son was closed on Tuesday, on which date Mrs. French's funeral took place in London.

JUNE.—George W. June is a very active Elk. At a recent meeting of his lodge, the Indianapolis, he made a strong appeal in behalf of the Memorial Monument Fund, and the result was a liberal donation.

VINTON.—Horace Vinton has replaced J. H. Gilmour as leading man in Lilian Olcott's Theodora company. At first he feared the curling hirsute on his upper lip would have to be sacrificed, but it was saved after some parley.

CAYVAN.—Before leaving far Boston to join Dion Boucicault's company, Georgia Cayvan was offered leading business at Wallack's for the rest of the season. Miss Cayvan decided, however, to keep her contract with Mr. Boucicault.

COGHLAN.—Charles Coghlan is reported to be still lying ill in Philadelphia. A fact that has not yet been published is that on the first night of his illness his part was taken by H. A. Weaver, the old man of the company, who acquitted himself very creditably.

CALEF.—Jennie Calef, who has been an invalid for nearly a year through a fall on the stage at Sandusky, O., is meeting with flattering success since her return to the boards. She has made a distinct hit in her new play, An American Princess.

SOLOMON.—Frederick Solomon has just declined two tempting offers to return to England next Fall. He is too well pleased with his success on this side, and especially with the Aronsons. The comedian looks to be about twenty-five, but he has been in the profession that number of years.

FORSYTH.—Kate Forsyth, having cancelled some one night stands, is taking a fortnight's rest in the city. She will reopen in Cincinnati on Feb. 14. Miss Forsyth will add Incomar and The Lady of Lyons to her repertoire, playing them at matinees. There will be no changes in the company.

BOWERS.—Harry Greenwall writes that Mrs. D. P. Bowers has played to the the best general business ever known in Texas. MIRROR advices from other sources speak glowingly of the star, support, repertoire, and the unusually large and brilliant audiences attending the performances. Mrs. Bowers has received marked social attentions during her Southern tour.

Early Days of Fanny Kemble.

"Oh, yes," said the venerable gentleman to whom THE MIRROR was indebted for reminiscences of Laura Keene to a MIRROR representative—"Oh, yes, I am pretty well informed about the early days of Fanny Kemble and her father in this country. Did I know her personally? I do and I do not. They arrived in New York somewhere in the latter part of 1833 or 1836 Charles Kemble, then past his prime, had won for himself great histrionic renown. His forte was in light comedy—that is, genteel comedy. By common consent he towered above all would-be rivals as the Mercutio, the Benedict of the like of his day. Tall, graceful, dignified and intellectual, in these roles he was the very embodiment and exponent of wit, high breeding, elegance and genteel carriage. Charles Kemble attempted tragedy and presented Hamlet, Macbeth, Shylock, and even Romeo, in his latter days, and also such morbid characters as Beverley in The Gamester and the hero in Kotzebue's melancholy Stranger. A favorite also with him was the unhappy Fazio in Milman's Italian Wife. But in these heavy assumptions he was out of his element.

"Kemble came here a bankrupt. He had fought his way into the ditch as a London manager, and young Fanny, then fresh to the stage, flew to his rescue and became his mascotte. She came to us blossoming in her young renown. She was then about twenty, all laurelled from her London engagement under her father; endorsed as a worthy successor of the great Siddons by such critics as Sheridan Knowles, who likened her in her personation of Julia, in The Hunchback (which, as I remember, was written for her), to her illustrious aunt. Fanny was not designed for the stage; but it was not in her noble nature to see her beloved father fall without an effort to save him—an effort which she so soon and so effectually made. Then her dramatic mission ended.

"Picture a brunette, about medium height, rather slight, black hair, and black eyes ever to be remembered by those who saw them when kindled by her genius; an empress of elocution; almost a pythoness of passion; herself so cultivated and intellectual that she was among the pets of the jaundiced and saturnine Carlyle; a mere tyro in stage art, yet by sheer genius at one bound she had reached, in London, in her Juliet, the very top round of the ladder, and at once taken rank as the head and front of the tragediennes of the English-speaking stage. Though open to criticism as by no means perfect in the elements of her art, the magnetism of her genius swept all these imperfections into the shade. From the first Fanny Kemble became the social pet of New York. She had the entrée to all the best society of the then socially exclusive city, when really there ruled here an aristocracy of mind and letters. Night after night, after the play, she was the central figure of balls and parties, when her dignity, sense and modesty won all hearts and minds. To be sure, she was a little criticised when—a thing at the time unprecedented—she rode up Broadway (the then fashionable street) on horseback, accompanied by her young cousin, the actor Mason, who supported her for a time in juvenile roles. But, as an English girl, that matter was soon understood.

"At that period fashion lived down-town, and, if I rightly remember, Fanny and her father were domiciled in Reade street with old Hackett, the actor (not then, as I remember, on the stage). About this time Fanny dazzled all of us by a noble song—her poem on the American Autumn—beginning with the lines:

> How call ye this the season's fall,
> That seems the pageant of the year:
> Richer and brighter far than all
> The pomp that Spring and Summer wear.

"In those days our Halleck lingered among us; Bryant was in his best form; Willis charmed the ladies. Indeed, we then lived in quite a little reign of Apollo. Dear Washington Irving was on the scene, the elder Booth was in his glory. Charles Kemble remembered Booth as one to whose Lear, in England, he had acted Edgar (if I am not in error). And among these lights, *facile princeps*, Fanny was the female dramatic sun.

"The Kembles made their debut at the classic Park Theatre, under the management of Simpson and Price. In those days the great political leaders, Clay, Webster, Jackson, Calhoun, and such, paid homage to Fanny Kemble. Equally with the actress was the woman honored. I could, with truth and pride, tell how I neglected my law studies and fell in love with her, wrote doggerel to her, and followed her about to see her act—when we went by the old coach, too—even to Boston and Philadelphia. How I gnashed in rage when the millionaire, Pierce Butler, who married her, slunk like a cur beneath her noble nature, when the issue was made which led to their early separation. Fanny is yet alive, as I believe. Her residence was long at Lenox, among the Berkshire Hills. Now and then her published thoughts, reminiscences and the like adorn the press and tell that none of her mental force is abated. She is remembered as one of the bravest and earliest writers against the injustices of slavery, and her blows were among the most telling in the great work of its abolition. It is pleasant to know that her life has been that of an humble Christian. Her Shakespearean readings are recollected by all scholars who assisted at them as by far the best among the many in that line. When last I saw her it was at one of Thackeray's lectures in Boston. She had then grown into a stout matronly lady, and she said, when I spoke of her full-length portrait in Rome as Juliet: 'Indeed, when I saw it I did not recognize Fanny Kemble, nor did I care to do so.' It is well known that her stage-life was almost hateful to her. When she quits this world her life will be written by men who themselves have lived lives fit to record her own. Macaulay noticed her as among the best of modern prose writers. There are also preserved, in addition to her prose books and review articles, a volume of her admirable poems."

Mr. Rankin's "List."

"I am again in the East from California after an interesting and eventful absence of over two years," said McKee Rankin the other day; "but, after a deal of hard work, I am no richer financially. Still, I am equipped with a line of attractions that I think are latent fortunes, and I have a special few that I am arranging for reproduction in New York. I say 'reproduction' advisedly, since each has been already produced in San Francisco, and successfully. Macbeth is the most important on the list, so to speak. It attained the unprecedented record of twenty-five consecutive performances—that is, for Macbeth—at the California Theatre, San Francisco, last Winter, under my direction. I produced the tragedy with Kelly's wonderful music and a grand chorus. The scenery was as imposing and realistic as tradition suggested or skilled assistance could effect, while the costumes and appointments were in strict accordance with that barbaric epoch. I was engaged nearly four months in getting up the production, and nearly 200 persons were employed before and behind the scenes. It is my ambition to repeat the production here in the East on even a more ambitious scale, and with this end in view I have returned to New York.

"Besides Macbeth, I hope to produce The Last Days of Pompeii, Notre Dame, The Golden Giant, Allan Dare and other of my California Theatre successes. Allan Dare is perhaps next to Macbeth in importance. Its success was very pronounced. The story is of absorbing interest and new to the stage. The picturesque costumes alone—period of 1800-1820—were a sensation in upper tendom. Of course, I contemplate introducing Mrs. Rankin in her original roles, and appearing myself.

"During the remainder of this season I propose to fill special engagements at the popular-price theatres, playing The Danites and other of my old time successes, on the principle that there is a market for weather-beaten but serviceable goods."

A New Minstrel Aggregation.

Sweatnam, Billy Rice and Barney Fagan's New York City Minstrels is the extended title with which Manager William Foote, the veteran, has christened a new and mammoth organization of burnt cork artists now being formed; and Manager Foote says the title may be subject to still further extension. Mr. Foote has had a long and successful experience in minstrel management in this country and in Europe.

"This new minstrel firm is a strong one," said the manager, "and is well backed by John Curry, of New Orleans. No expense is being spared in its organization. To the well known names at the head will be added a long list of favorite and famous comedians. The number will be measured by the talent required to make each department the strongest in the minstrel field. A sensation may be looked for in the official announcement—by the profession as well as the public. There will be a number of startling innovations."

Letters to the Editor.

MARION FISKE IS THANKFUL.

340 BENEFIT ST., Providence, R. I.
Jan. 21, 1887.

Editor New York Mirror:

DEAR SIR:—Will you be kind enough to give space in THE MIRROR to my card of thanks to my friends who sympathized with me in my recent trouble, viz.: Mrs. Annie Yeamans, Jennie Yeamans, Madam Fitzsimmons, J. E. Slater, Mr. and Mrs. A. Nason, P. A. Griffing, Mrs. T. B. Harris, Mr. and Mrs. J. Dennis, Mr. and Mrs. E. H. Whipple, Actors' Fund, George K. Fortescue and wife., Nellie Callanan, Minnie Russell, Mr. and Mrs. H. A. Weaver and Mrs. J. Kennedy.

Notwithstanding reports to the contrary, I have fully recovered from the severe mental strain, and am ready and willing to accept an engagement.

Yours very respectfully, MARION FISKE.

INFORMATION WANTED.

ELMIRA, Jan. 22, 1887.

Editor New York Mirror:

DEAR SIR:—Having lately come into possession of a number of old play-bills of the Charleston (S. C.) Theatre, I wish to learn more of some of the players appearing at that time. The bills bear date of April, 1806, and were used during a star engagement of a Mr. Cooper, who appeared in the leading roles in the following plays: Richard Third, Hamlet, Romeo and Juliet, Douglas; or, The Noble Shepherd, Abaelleno; or, The Great Bandit, and Gil Blas. His company consisted of some twenty people and the engagement lasted twelve nights. Can any of your readers inform me who and what this Mr. Cooper was? His first name is not given. I have also several bills of the Alexandria (Va.) Theatre, which were used in the Summer of 1804. They speak of a Mr. Cone, Mr. and Mrs. Jefferson and Master J. Jefferson. Was the Mr. Cone an ancestor of our present Kate Claxton Cone, and is this Mr. Jefferson the father or grandfather of the famous Joseph Jefferson? Any one that can answer these questions will greatly oblige. Yours respectfully,

W. C. POTTER.

HIS FEATHERS RUFFLED.

BOSTON MUSEUM, Jan. 22, 1887.

Editor New York Mirror:

DEAR SIR:—As one of the "Boston Museum people, I wish to contradict the report published in your paper that we find anything to "*boast*" of in the fact that our scenery in Harbor Lights was "*accepted*" by Wallack's Theatre. For "*accept*" please read *bought*.

Now, in the name of common sense, why should w "*boast*" of this? Is it an honor? I fail to see it.

How could the scenery be used without extensive alterations, since the stages differ so, ours being wider and higher? Our scenery was so pretty that combined with a little acting Harbor Lights ran her four months. No, we will not think of "*boasting*" or eulogy. We will await the length of the run at Wallack's!

Again, there is no surprise in store for us, since another of the "Boston Museum people," Assistant Stage-Manager Pitman, for some time has been in New York rehearsing Wallack's company, and producing Harbor Lights. If the par. was only a puff for the coming show, why give it at our expense? I am sure you will agree with me in thinking the said "report" in most questionable taste.

Am I asking too much that this contradiction be published in your next edition? Thanking you before and, I am, sir, Faithfully yours, EDWIN H. VANDERFELT.

HE FLIPFLAPPED FOR MR. BURGESS

NEW YORK, Jan. 20, 1887.

Editor New York Mirror:

DEAR SIR:—I do not seek newspaper notoriety, and it is very seldom I make use of the press to make known my grievances, but as certain rumors are in circulation to the effect that I was discharged from the Neil Burgess company for incompetency, I trust you will allow me to insert in your valuable paper a complete denial of the same. The fact is, I was engaged by Neil Burgess at a stipulated salary. After eleven weeks of Dime Museums Mr. Burgess concluded there was no money in it and decided to close his season. This he did in Buffalo on Jan. 8. He then attempted to reorganize his company at a reduced salary, and wanted to engage my wife to play two parts—play twice a day and take charge of a precocious youngster for the magnificent salary of $10 per week, and in order to enable him to pay my wife this extraordinary salary he wished to reduce my salary $10—in reality my wife would be playing for nothing. While in Chicago one of the ground and lofty tumblers left the company, and I was called by Mr. Burgess to make up as a clown and go on and do flip-flaps. Out of sympathy for Neil Burgess I did it. Yes, I made a quick change, and did more tumbling than I ever did in my life. I asked him for more money, but he pleaded bad business. Now, one would naturally suppose this man would at least pay me my full salary; but no, he cut me $10 on the Harlem week, and wished to cut me $10 the balance of the season; so I quietly dropped out of the company. This is the truth, and I defy Mr. Neil Burgess to refute the same

PERCY SHELLEY PLUNKETT

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.* —LOVE'S LABOR'S LOST.

Here are some Words Without a Song that are sent me by an anonymous genius who evidently expects to see them in type:

Allegretto.

TENOR.—Say, what did it cost you
To color your nose?
How much did it cost you
That *couleur de rose?*

Scherzo.

CHORUS.—It's really a wonder
Things meet at both ends;
Unless all the liquor's
Put up by your friends.

Andante.

BASSO.—How much would it cost me
To kill that blue rat?
How much would it cost me,
By Gott! Tell me that?—*ff.*

Con spiritu.

CHORUS.—You can scare the Rats
As easy as H —— (*soft pedal*)
Just ring them a chime
On your chestnut-bell.

* * *

It is an amiable weakness of most Englishmen to write letters to the papers on every conceivable subject and at every possible opportunity. The leading man of the Boston Museum is no exception to the rule. A reporter of THE MIRROR on his rounds last week met Charles Frohman, who expatiated upon the elaborate nature of the Harbor Lights scenery at Wallack's and casually remarked that the Boston Museum people were feeling very "cocky"—as Mr. Vanderfelt would say—over the fact that their scenery had been accepted at the New York theatre. The substance of the conversation appeared in a paragraph, and now Mr. Vanderfelt writes a letter that is published elsewhere, wherein, with the assistance of withering quotation marks and emphatically sarcastic italics, he indignantly denies that there has been any boasting among the Hubites and asks me to agree with him that the taste of the "par." was questionable. I can't. Had he asked if I considered it in bad taste for a young man occupying a comparatively obscure position to seek the publication of some callow slurs and sneers at a veteran establishment like Wallack's, I might have agreed with him. I wonder whether Mr. Vanderfelt ever applied there for an engagement?

* * *

Ah, ha! THE MIRROR was quite right about the falsity of that story that De Belleville was discharged from Rose Coghlan's company for using a big, big D in her hearing on the stage one night. Mr. Edgerly, the actress' husband, characterized the statement as a lie in the presence of J. M. Hill and De Belleville the other day across the way in the Morton House café. And now De Belleville says that he was forced to leave because, refusing to accept a reduction in salary, the management took some of the leading parts away from him and gave them to subordinate members of the company. He also asserts that the report in the *Herald* to the effect that he was shortly to join Theodora in place of J. H. Gilmour is baseless.

* * *

The *Herald's* dramatic man, by the way, ran riot Sunday in the most extraordinary *olla podrida* of stuff and nonsense that was ever dished up by that very extraordinary newspaper. Under the guise of a social gathering in some unmentioned bohemian resort, several imaginary professionals were permitted to indulge in a column of silly conversation about all sorts of dramatic topics. The most of it was made out of whole cloth; the few grains of truth were stale, being based on matter that had appeared in THE MIRROR and other papers days before. The *Herald's* latest style of doing up the theatres and the profession would disgrace the *Morning Journal.*

Mr. Miner Pleasantly Surprised.

At the close of the performance of Hoodman Blind at the People's Theatre on last Wednesday night, a large table was laid in the foyer of the house, and Harry Miner, who was at the time in the Lyceum Theatre with his family, seeing a performance of Met by Chance, was notified that his presence was desired. When he arrived he found a banquet spread for him, and was informed by the staffs of his different theatres, who were present to the number of about a hundred, and who spoke through Acting Manager J. Charles Davis, that they had not forgotten that on the following morning he was to leave for the South with the members of the Mecca Temple of the Nobles of the Mystic Shrine. Mr. Davis then presented him with an elegant Masonic jewel, valued at over $300.

Mr. Miner responded, after which Joseph Haworth, of the Hoodman Blind company, recited "Shamus O'Brien," and the People's Theatre orchestra were heard in recitations. When the company broke up it was almost the hour for departure.

Gossip of the Town.

Charles Frohman has secured for Al. Hayman, for presentation on the Pacific Coast, Anson Pond's Her Atonement and Robert Griffin Morris' Old Shipmates.

On Sunday evening Mr. and Mrs. John Schoeffel (Agnes Booth) entertained Mr. and Mrs. Frederic Robinson, Mr. and Mrs. A. Clarke, of Boston, James Lewis and Harrison Grey Fiske at dinner.

George Recks, an actor who is well-known in the profession, and who was once stage manager for Edwin Forrest, has been engaged as permanent stage manager for the Helen Dauvray Comedy company.

Three new songs have been written by David Braham and Ed. Harrigan for the latter's new play, McNooney's Visit. They are entiled "Oh, Molly Grogan!" "The Toboggan Slide' and "The Black Maria, Oh!"

Harry Miner has closed a contract with the National Opera company to give four performances at the Newark Theatre the first week in March. The sum of $5 000 has already b en subscribed by Newark patrons.

The company that has been playing Red-Letter Nights has fallen into a comatose condition. The backer, R. J. Lowden, of New Orleans, has buttoned up his pockets and telegraphed that he has "reached the limit."

At the close of his engagement, which lasts two weeks longer at the Fifth Avenue Theatre, Robert B. Mantell will go to Baltimore, where Tangled Lives will be presented for one week. The season will end about the middle of May.

The Madison Square Theatre company begins its road season in the latter part of May, going as far West as San Francisco. Jim the Penman will be the principal feature of the repertoire, while Margery's Lovers will also be given.

The new second act written for The Main Line will be given for the first time at the Park Theatre, Brooklyn, next week. Beginning with the Brooklyn engagement, Eloise Willis will alternate the leading part with Ettie Hawkins.

On invitation of Rudolph Aronson, the members of the Cooper Institute Art School, who are at present studying Moorish architecture, visited the Casino on Monday afternoon, and inspected the various features of the building.

The McCaull Opera company now appearing in Indiana at the Star Theatre will shortly begin rehearsals of Gilbert and Sullivan's new opera, Ruddigore, which will be produced at McCaull's Opera House, Philadelphia, on Feb. 14.

The Theodora company will leave for Chicago on Sunday, Feb 6, on a special train of three cars, opening the following night at the Grand Opera House. The run between here and Chicago will be made, it is thought, in twenty four hours.

Fred S Mordaunt has secured the management of the new Broadway Theatre, Long Branch, N. J. It is a very handsome theatre and cost $75 000. It was opened with the New York comedy success, Love in Harness, on Jan 12. H. S. Taylor holds the open time.

During last Summer Al Hayman expended nearly $10 000 for railroad tickets for transportation in connection with his Summer theatrical business, and the arrangements already consummated for next Summer in San Francisco will require considerably over that am unt.

The 250:h performance of Erminie will take place at the Casino Feb 23. No change of bill is looked forward to at present, as it is believed the 300:h night will be turned. Bets are made among the company every night after the performance as to how long the opera really will run, there being dozens of hats and pairs of gloves already wagered.

John H. Havlin wires THE MIRROR that John H. Robb and himself have leased Pope's Theatre, St. Louis, for a term of years, and will next season reduce prices to a popular basis—that is, under the new scale the house will seat over $800. There will be ten performances a week. Those desiring to secure dates will apply to John H. Havlin, Havlin's Theatre, Cincinnati.

The following company has been engaged to support Palma, who begins her season, under the management of Fred. Husted, at Wilmington, Del., Feb. 5, appearing in Two Flags, the comedietta of The Life Preserver and the farcical comedy, Four in Hand: Mary E. Hill, W. H. Collings, Edgar F. Girard, Rachel Renard, Clara Seabrooke and George J. Secor; Edward F. Taylor, advance agent.

The real reason for the separation of Gustave Frohman and Ben Maginley in the management of the May Blossom company is stated to be that large certainties had to be refused the past season on account of the specification in the contract between the managers that no performance should be given on Sunday nights. Under Mr. Maginley performances will be given on Sunday.

Gus Pitou returned on Tuesday night from a trip to the West. He reports fine business for W. J. Scanlan. Mr. Pitou says that My Geraldine, Bartley Campbell's play, about which there was some discussion recently, is the property of Mr. Scanlan, having been purchased by him from the dramatist some years ago, and that he is the only person who has the right to produce it.

The project of devoting a week to Scottish song at Dockstader's Minstrels has proved so successful that a week of Irish song will be given early in February. The other evening, during Mr. McWade's singing of the "March of the Cameron Men," a Scot in the balcony cried out, "Why dinna ye sing it foster, mon?" Mr. Dockstader has received forty requests from patriotic Highlanders to give another Scotch week with other songs. A week will be devoted to Stephen C. Foster's ballads and another to Molloy's. A burlesque on Palmistry and an afterpiece on Buffalo Bill's Wild West are in rehearsal.

Samuel Alexander, Kate Forsyth's business manager, is in the city for ten days. He reports Miss Forsyth's business as very good in week stands, but as sharing the general depression in the "one-nights" of the West. The company cheertully accepted a proposition to close for two weeks, and have gone their several ways for rest and recreation. Frank Losee, Henry Holland, Ethel Greybrooke, Lila Vane, Virginia Thorne, Mrs. Fernandez and her daughter Bijou, J. P. Conyers, J. V. Gottschalk and Miss Forsyth are in the city. Mr. Alexander is very enthusiastic over Faithful Hearts. He says it is a great success, and that the New York public will be convinced of this before the season closes. The rest of Miss Forsyth's season is booked in week stands.

The Mirror Memorial Monument Fund.

Amount Subscribed, -	$1,625 40
Still Required, - - - -	874 60

Another week of splendid results!

THE MIRROR Memorial Monument Fund has grown with a rapidity that puts all former funds in the shade. The collections have been going on but three weeks, yet the subscriptions have flowed steadily in and the third instalment of the published acknowledgments is greater by $115 than the first.

Stars and their satellites, combinations and employes of theatres, travelling and local managers, dramatists, play goers and journalists have helped to swell the Fund to its present proportions.

Only $874.60 of the $2,500 is left to be raised now; and the speedy completion of the whole sum is a matter of certainty. Unless we are greatly mistaken two more weeks will see the finish. THE MIRROR wishes to thank its correspondents, as well as the profession and all others concerned, for the lively interest they are showing in this matter and the good service they are rendering.

The Monument Fund, we are happy to note, is taking a more popular phase than it did at the start. Small subscriptions are coming in quantities, and it is plain that a large number of professionals, humble as well as wealthy, are bent on paying a share toward the Memorial. Encouraged by the splendid record of the past fortnight, let the good work be prosecuted with renewed vigor and energy!

Maggie Mitchell, that distinguished actress and worthy woman, has a heart and purse always open to assist a deserving object—particularly when it has a professional bearing. Miss Mitchell's manager, H. E. Sanford, sends a cheque for the liberal sum of $80 as the contribution of the star and her company. Miss Mitchell gives $50 and the following ladies and gentlemen the balance: Charles Abbott, H. E. Sanford, R. F. McClannin, James T. Galloway, Eliza S. Hudson, J. T. McBride, T. J. Leonard, Dodson Lomax, George Parkhurst, Walter Perkins, Lillian Andrews, F. Doud, Otto Vogler, Annie Chase, Rose Andrews and Will L. Lykens.

The employes of Col. Sinn's Park Theatre are among the most active workers for the Actors' Fund in the land. Their zeal is illustrated by the fact that they have secured 125 members for the Association—a remarkable record that we should like to see beaten elsewhere. Of course, in such a movement as THE MIRROR Monument Fund Col. Sinn's assistants are not napping. On Tuesday they came to the front forty-two strong and handed in a cheque for $59 50, the amount of their contributions. The names, published in the subscription list, include everybody on the pay-roll—attaches, stage-hands, musicians, ushers and cleaners. The latter, Mrs. Coyle and Mrs. Gray, declined to be left out in the cold. The donation was made up quite independently of managerial assistance, and without calling on any visiting professionals. The boys of the Park are entitled to every praise for their generous and unanimous co-operation. In a letter, enclosing the cheque, Walter L. Sinn says: "The noteworthy feature of this list is that not one actor or actress is included, it being made up entirely of the workingpeople of the theatre, who agree fully with me in praising THE MIRROR Memorial and the Fund which it is intended to honor."

One of the pillars of the profession is Milton Nobles, whose prominence has been won by a close adherence to legitimate methods, both dramatic and managerial. Mr. Nobles sent us a dispatch last week, wherein it was stated that a donation was on its way from Chicago. It has arrived; $36 is the amount, $25 of which comes from Mr. and Mrs. Nobles and the rest from J. Duke Murray, W. C. Anderson, L. R. Willard, L. F. Howard, May Bardell, John H. Ready, Max Fehrmann, George R. Sprague, Fannie Barry Sprague and Mrs. Mary Davenport.

Mr. Nobles writes in connection with this subject as follows:

CHICAGO, Jan. 18, 1887.

DEAR MR. FISKE:—It affords me great pleasure to add the mite of the Nobles clan to THE MIRROR Monument Fund. My people are all members of the Fund and heartily in sympathy with THE MIRROR'S noble effort. Our offering is an humble one, but I estimate that if one half of the solvent companies on the road will do so much the Fund will be speedily raised, with a neat balance for ornamenting the grounds. Very truly yours, MILTON NOBLES.

Our energetic representative in Louisville has sent Manager Macaulay's handsome donation to the Fund along with the following letter:

LOUISVILLE, KY., Jan. 23, 1887.

Editor New York Mirror:

DEAR SIR:—I enclose check for $25, generously contributed by Manager John T. Macauley.

P. Harris informed me personally he intended to make a contribution, and Manager Britton tells me he thinks it is Mr. Harris' intention to send an amount from Baltimore for all of his houses.

Manager Bourtier, of the Masonic, will present the matter to the next meeting of the local Lodge of Elks, and something may be expected from that source soon.

I hope to receive a contribution from the Masonic and New Buckingham management, and will advise you of the result of further efforts in that direction.

Yours truly, C. D. CLARKE.

Sidney Howard, stage-manager of the Hoodman Blind company, has turned in $40, the liberal donation of twenty-one members of that successful organization. The names on the list include Joseph Haworth, Augustus Cook, Sidney Howard, Matt B. Snyder, Norman Campbell, George S. Fleming, George Conway, Fred McClellan, Conway Carpenter, Oliver L. Johnson, Harry R. Bradley, Sidney Armstrong, Rose Snyder, Bessie Bernard, Mrs. Jennie Elberts, Mrs. Ollie Stoddard, Mrs. Germon, Carrie Elberts, Little Aimee, George J. Appleton and A. Reed. This is an eminently representative list that should inspire other combinations with a spirit of emulation.

Edward Sothern has taken a warm interest in the Fund. By personal effort he succeeded in adding $22 to the list, the contributions of Helen Dauvray, Mr. Sothern, Ellie Wilton, Mr. Colfax and Walter Hudson, of the Lyceum Theatre. Miss Dauvray contributed to this object once before.

The enterprising manager of Michael Strogoff writes thus:

COLUMBUS, O., Jan. 21, 1887.

Editor New York Mirror:

DEAR SIR:—Enclosed find $21 subscribed by some of the members of the Michael Strogoff company, with $1 added from the treasurer of the Metropolitan Opera House here. I have heard universal praise of your efforts; both for the Actors' Fund and their monument, and I feel assured THE MIRROR has made itself a living monument in the minds of professionals by its noble move, the success of which no one doubts.

Yours, as ever, CHARLES L. ANDREWS

The contributing members of the Strogoff party are J. Hay Cossar, W. C. Crosbie, Florine Arnold, Lewis Norton, George Rinaldo, Cecile Rush, Ida De Lange and Charles L. Andrews.

Not to be outdone by the New York branch of the Casino company, the travelling contingent, through the good offices of Messrs. Daboll and Solomon, made up a purse of $38, and sent it to THE MIRROR on Monday through Edward Aronson, who writes: "Keep up the good work! I'm sure you'll get there!" We will.

Mrs. Jere Lant, the estimable wife of the well-known actor at present with John T. Raymond, resides at Pamrapo. Among acquaintances outside of the profession there and elsewhere she collected $10 50, and sent in that amount on Saturday last. If other persons interested in the profession would follow Mrs. Lant's example and solicit donations to this worthy object among their personal friends, the Fund would be helped materially toward completion.

Sixteen dollars and fifty cents was the amount received yesterday from Charles A. Gardner and members of his popular Karl company. The subscribers comprised Mr. Gardner, Thomas F. Fitzgerald, Phil. H. Irving, Jennie Irving, Gustave H. Kline, Rob. V. Ferguson, Marion May, David Williams and N. Magee.

The character actor, Graham Earle, agitated the Fund subject among his company, raised $12, and mailed it from Champaign, Ill. Mr. Earle's colleagues on the list are Agatha Singleton, Julia A. Hurst, Trixie Adams, Herbert Delmar, Joseph E. Anderson, Mamie Anderson, Lewis A. Mabb and H. W. Holden.

James C. Edwards has sent in a post-office order for $22 since our last issue, the proceeds of a collection among the members of the wideawake Two Johns company. The donors were John C. Stewart, J. H. Katie Edwards, John S. Crossy, Paul Dressen, E. Harrison, H. McAvoy and Rogers, W. O. Petrie and wife, Frank Rush and Frank Stewart.

The sum of $12 50 has been forwarded to THE MIRROR by H. S. Duffield, of the Taken From Life company. The actors in that prosperous melodrama whose names appear in the list are Phosa McAllister, H. S. Duffield, W. H. Stuart, Harry Driscoll, J. H. Anderson, John H. Bunney, Little Ada Jones, Ed. Sylvester, Harry M. Messer, Louis Knobb, Fannie G. Bernard and Mr. and Mrs. Sheridan Tupper.

Treasurer Harry Sanderson sends a weekly donation from Tony Pastor's with the regularity of a reliable clock. This week, George F. Campbell, Robert McIntyre, Adolph Nichols and Tiernay and Wagner are on the list to the tune of $15.

The individual subscriptions have been gratifyingly numerous. In some cases, where organizations have failed to respond in a body, single members have come nobly to the fore. Jerome Eddy sends in another name this week, that of Augusta Van Doren. Mamie Conway, of Daly's Vacation company, sends $1 and says: "It is a trifling sum, but I give it with my heart's best wishes." Uncle Ben Baker turns in three new subscriptions made by Mme. Ponisi and Daniel Leeson, of Wallack's, and Charles D. Lack. George M. Miller, manager of the Grand Opera House, Reading, Pa., forwards $5 and says he will endeavor to make collections from visiting companies. Through Harry Watkins, Marion Keith donates $2. Messrs. Stanley and Ashley and Lizzie Conway, members of Atkinson's Aphrodite company, are also on the list. The names of J. R. Ringwalt, Harry C. Smith, R. S. Ranson, Lee E. Pickering, H. G. P. Oblinger, W. J. Riley and T. R. Hyatt, MIRROR correspondents; Messrs. Hill and Connor, managers of the Town Hall, Saratoga; H. S. Keller, the well-known journalist, of Utica, N. Y., who says: "Though the amount be small, I would it were hundreds instead of dollars and dimes. It comes from one who admires the art which lifts the clouds and brings smiles in the wake of tears," Messrs. Weaver and Jordan, brought into line by Branch O'Brien, "I must confess to a selfish emotion in collecting these mites, and that motive is, that when my turn comes I hope I may be 'planted' where I can always take a peep at the same;" James W. Taylor; E. M. Holland, the clever detective of Jim the Penman; John Curry, the financial backer of Sweatman, Rice and Fagan's Minstrels; Charles E. Mills, a Broadway dealer in scenery and costumes; J. H. Moreland, Adrian, Mich.—these are some of the contributors whose gifts find acknowledgment this week.

E. W. Cook, our Fort Wayne, Ind., correspondent, made up a subscription in that city in which the names of Mr. Cook, George H. Fisher, stage manager of the Masonic Temple; Frank E. Stouder, treasurer of the same house; Hugh M. Deihl, chief of police, and Jacob Seibold, of the Robinson House, appear.

Our representative in New Bedford, J. A. Taber, sends in contributions from himself, Manager F. C. Bancroft, Etta F. Martin and David Morrissey, all residents of that thriving New England town.

Sunny Florida is represented in this week's acknowledgments, thanks to Charles F. Verelst, our representative in Jacksonville. He and Manager James F. Burbridge, of the Park Opera House, enclose $2 apiece. Mr. Verelst says: "My present success is small, but I hope to do better."

"Enclosed please find my mite," writes Harry C. Smith, of Springfield, Mass., "toward raising the Fund column skyward. Wish it was many times as large. I shall do my best toward enlisting others in the good cause. Yours, for THE MIRROR—first, last and every time."

Through the presentation of the claims of THE MIRROR Monument Fund to the Indianapolis Lodge of Elks by our active representative there, R. W. Lowry, that organization promptly subscribed $25. This amount, with a personal subscription from Mr. Lowry, has been received. The Elks in different parts of the country have added lustre to their fame as benefactors by the substantial aid extended to this cause.

S. H. Beasley, our esteemed correspondent in Montgomery, Ala., has sent in $7 50, a sum, including his own subscription, collected from citizens of that place.

Gerald Maxwell, of Wilson Barrett's company, sends $5 from Lousville in an enthusiastic letter that reads: "Your splendid idea, or say, inspiration, has only just penetrated to these regions. It is very good of you to think of raising a stone to us poor actor folks. The thing is but just, too, for of all people, we die, rot and are forgotten quickest. This doesn't make it a bit less big on your side to take so great an interest in the matter. Accept enclosed mite with heartiest good will and congratulations."

This letter comes from Central City, Col: "I have been a patron of THE MIRROR for the past two years, and appreciating your efforts both as an editor and an actor's benefactor, I am only too glad to add what I can toward the erection of the Memorial Monument. Enclosed find $1. PERRY BARNES."

A resident of Topeka sends $2 in a letter that contains the following passage: "The object is one which should appeal most strongly to the sympathies of all who have ever been in a theatre, as well as to those connected more closely with that profession which is ever the first and most generous in response to every call for sympathy and relief, no matter what the source. Most of the happiest hours of my life have been spent in the theatre, and I would it were in my power to testify more substantially to my appreciation of that fact. As, however, there are thousands of others no doubt who are in the same position as myself, I trust that our united contributions will in this case at least make the 'will and the deed' co operatively coincident. Thanking you for the opportunity which you have created, and wishing you all success personally and for the cause, I am very sincerely yours, T. R. HYATT."

Among the anonymous donors is one of this city who writes: "Enclosed find $1 for Memorial Fund. Have only earned two weeks' salary this season, and so my name , MUD."

Here is a letter from one that gives modestly and from a consciousness of gratitude to the profession:

NEW YORK WORLD, Friday, Jan. 21.

Editor New York Mirror:

DEAR SIR:—I enclose herewith five dollars for the Actors' Monument Fund as a slight return for the many pleasant evenings afforded me by the profession—evenings which began in the old Chambers Street Theatre, and continued in the march uptown via the old Broadway and Chatham Street Theatres.

Yours, very truly, K.

From Manager Frank P. O'Brien, the liberal-hearted director of the Opera House at Birmingham, Ala., a cheque for $25 was received last night.

Scott Marble, the well-known dramatist of Chicago, figures in this week's printed list.

Mose Fiske, the veteran comedian, at present with the Corinne Opera company, sends the following lines with his contribution, from Rochester: "I send you my mite for the Monument Fund. It might be more and it might

[CONTINUED ON TENTH PAGE.]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

being present at each of the twelve performances. Corinne, the bright little star, by her charming and bewitching manner, captured our amusement-goers, and she has gained many warm admirers who will watch her future. This week, Against the Stream; next, Karl the Peddler.

Grand Opera House (P. H. Lehnen, manager): We, Us & Co. entertained fine audiences 17-19. Messrs. Mestayer, Bruno and Richards succeeded in keeping the house in the best of humor. Closed remainder of week. This week New York Casino Opera Troupe 27; Sol Smith Russell 28-9.

Casino: The Big Four comb. did a good business last week. Present week vaudeville.

Banquet and Presentations: The success of Corinne so elated Treasurer Hooper that he tendered the co. a banquet night of 21. A few select friends were present during the evening. Mr. Hooper presented James Sturges and M. W. Fiske, with silk umbrellas. THE MIRROR was not omitted, as your representative was urgently and cordially invited.—A pleasing incident occurred evening of 22 at the Academy. The curtain was rung up with a rush, and the audience could see the popular press agent, Frank Edwards, vainly striving to make his escape from view; but he was headed off by Mose Fiske. A table laden with a silver tea set appeared. Mr. Fiske, in a few choice words, in behalf of the Corinne co., presented the same to Mr. Edwards, who was so completely surprised that he could but feebly express his thanks. The audience was enthusiastic in applause.

Arcadia: The Corinne Merriemakers presented Arcadia at the Academy last week to houses crowded to the doors at afternoon and evening performances. The play of itself is sufficient to attract good business, but when acted and sung by this fine troupe it is doubly interesting. In the character of Tom-Tom Corinne has a role that is fitted to her own inimitable style. She enters into her work with that zest and vim that has made her a universal favorite. Her archness and piquancy, added to her excellent vocalism and attention to details, stamps this bright little artiste as a devoted student of her profession. I feel justified in saying that when Corinne, with her sweet, silvery voice, sparkling and dashing style, grace and charming manner, again visits our city, she will meet with a warmer and more hearty welcome, if possible. I predict for her an exceedingly bright future in the artistic world in which she now shines as a brilliant star. The support is, in its entirety, excellent. The chorus is evenly balanced, and the wardrobe is unexcelled by anything seen here this season. The scenery is beautiful, Arcadia is an unqualified success.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Miss Fortescue played to a crowded house 18; the most swell audience of the season. Frou-Frou was the bill. Mestayer's We, Us & Co. drew crowded houses 21-2.

Grand Opera House (Jacobs and Proctor, managers): Frank Aiken played Against the Stream to very good houses past week. This week, Charles A. Gardner in Karl, the Peddler.

Syracuse Museum: Ida Vernon's Specialty co. drew good houses past week. This week, Mattie Goodrich in Grizzly Adams.

Boycott: Cal Wagner discharged his orchestra, the members of which belonged to the Knights of Labor, and the latter threaten to boycott the Museum. He hired a band from Philadelphia at less than the Union scale.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): Atkinson's Peck's Bad Boy co. played to good business 17. The skit has not been improved since last season. Edwin F. Mayo in Davy Crockett 19; small house. Loduski Young is a member of this co., playing leads. McNish, Johnson and Slavin's Minstrels 21; large audience; excellent satisfaction.

Opera House (W. E. Bardwell, manager): The Two Johns co. played to good business 10. The audience was highly amused at the three 250-pound men who appear in the sketch. Cattle King co. 21; only fair business.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Edwin F. Mayo in Davy Crockett 18; fair house; good satisfaction. McNish, Slavin and Johnson's Minstrels had a packed house 20, and as usual gave a superb performance. Mr. and Mrs. George S. Knight, in Over the Garden Wall, had a crowded house 21. Never fails to please. The Cattle King had a fair house 22.

Item: Frank E. McNish, of minstrel fame, is so well pleased with Binghamton, that he has decided to build a Summer residence here. While in the city last week Mr. and Mrs. McNish selected the grounds.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Sol Smith Russell in Pa 24; good business; well received. Kindergarden Feb. 4.

NEWBURG.

Opera House (Colonel Dickey, manager): Barlow Brothers' Minstrels crowded the house 17. The show is a good one. Julian Comedy co. week of 24.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Dalys' Vacation co. 17; large audience; thoroughly well pleased. Barlow Brothers' Minstrels 19; fair house; fine burnt-cork entertainment.

Potter Opera House (N. S. Potter, manager): George H. Adams' Specialty co. last week to good business. The co. is good and contains some fine artists. Among the best are the Derville Family (six in number).

OSWEGO.

Casino Opera House (W. H. Frisbie, manager): E. F. Mayo pleased a good house 24, presenting Davy Crockett. Nothing announced.

AUBURN.

Academy of Music (E. J. Matson, manager): Atkinson's Aphrodite co. greatly pleased a large audience 16. The co. is very good. Frances Bishop in Muggs' Landing drew a large audience 17. Her support was good and the audience was satisfied. McNish, Johnson and Slavin's Minstrels 21; big business and first-class entertainment.

LOCKPORT.

Opera House (John Hodge, manager): Harrigan's Tourists 17, called out a large crowd, mostly "sons of Erin," all of whom went away well pleased. Power's Ivy Leaf co. did a fair business 19. Would have done better but for bad weather.

SENECA FALLS.

Daniels' Opera House (Milton Hoag, manager): Barlow Brothers' Minstrels 21; a fair house; good satisfaction.

BATAVIA.

Opera House (Harry C. Ferren, manager): Harrigan's Hibernican co. gave good satisfaction to a large house 21. Keep it Dark Feb. 2; Siberia 8.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. and J. P. Ferrall, proprietors;) Cora Van Tassell co. week of 17th at popular prices; standing-room only every night.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge manager): The Morris Pony and Dog Show for four nights, beginning 12. The audiences were only fair, except at the Saturday matinee, when the house was crowded. Following came Blind Tom, in a piano recital, 17, to hear whom a large house was gathered. Fowler and Warmington's Skipped by the Light of the Moon received its second production 19; small audience. The piece went much better than it did a year ago. Much new business and a number of songs (I wonder if at my old suggestion) have been added, which tend to make it more entertaining. Tony Farrell and Gustave Frankel, who now play Felix Crackle and Obediah Dingle, are a decided improvement on their predecessors.

It is somewhat strange that as long as the melodrama, Michael Strogoff, has been before the public it was not produced in Zanesville until 21. There was a large audience present, by whom the play was enthusiastically received. F. C. Bangs, in the title role, was the central figure, portraying the character ably and heroically. He was honored with two calls before the curtain. Cecile Rush is well suited for the part of Marfa Strogoff, and put all the feeling into the heart-broken mother to make a strong impersonation. Florine Arnold made a *petite* Madia. She did excellently well. These two ladies shared in the recalls. J. Hay Cossar was very good in the despicable part of Ivan Ogareff. W. C. Crosbie and Punch Robertson as the correspondents satisfactorily furnished the comedy element. Ida DeLange made a good Fangane, while a large co. lent good support. Incidental to the piece were the ballet divertissement of Mlle. Eloise, musket drill by Kissell and the grotesque oddities of the three Ronaldos. These latter were loudly encored.

Zephyrs: The performance 21 marked the seventh anniversary of the opening of Schultz and Co.'s Opera House. Appropriate souvenirs were distributed. The Strogoff co. did not arrive until after 6 A. M., having missed connection. Curtain rose at about 8:30. People turned out *en masse* to welcome F. C. Bangs, whom they remembered for his splendid work on previous occasions in the the Banker's Daughter and the Silver King.—Charles Barton, agent for Robert Downing, spent a day in town. Robert Downing 28th.

DAYTON.

The Grand (Reist and Dickson, managers): The McCaull Opera co., 20-1, in the Black Hussar and Falka to splendid business. The advance sale for the first night reached $500. The co. did not meet with favor, although it is composed of good material. I attribute this, however, to the fact that we had but recently heard the Casino co. in Erminie, and had had a taste of the Gypsy Baron. Frederick Warde can well feel proud of his reception 22 in Lady of Lyons and Virginius. The theatre was filled matinee and evening. Recalls were as frequent as the dropping of the curtain. Warde is a Dayton favorite. Eugenie Blair, as Virginia, and Charles Herman, as Icilius, are worthy of mention. Rest of co. mediocre.

Cues: Bandmann occupied Memorial Hall 17-19 to paying business. The "cold wave" prevented many Daytonians from attending.—The Elks will shortly occupy their new lodge rooms, which will equal any in this State for elegance and convenience.—Again the "smoke" of a new opera House is visible, and Dame Rumor has even gone so far as to mention the names of the stockholders and the amount of capital—Robert Downing drew a fair house 25.—Ezra F. Kendell is at Memorial Hall Feb. 1 in A Pair of Kids. By the way, his epistolary blizzard in last week's issue was quite funny.

COLUMBUS.

Metropolitan Opera House: The Rand-Bayer benefit, 19, was well attended. Michael Strogoff drew crowded houses.

Grand Opera House: The second week of the Bennett-Moulton Opera co. was fully as successful as the first. House crowded twice a day. Fra Diavolo was put on Friday, and Tom Ricketts made a big hit as the dashing robber. This week Frank I. Frayne; next, Munroe and Rice in Our Bridget.

Items: The report that Schneider's Garden had changed hands was without foundation.—Manager Beltzer says business is satisfactory, and a change of proprietors is not probable. This week the Martinetti Brothers Specialty co.—Charles H. Hoyt has made Charles A. Bigelow, the comedian of the B. and M. co., a good offer for next season that will probably be accepted.—J. W. Grahame and Miss Le Roy will shortly go on the road with a sketch in which they introduce all kinds of dancing.—W. W. Black, of the Bryant and Richmond Keep It Dark co., is at home. The party has closed temporarily on account of the illness of the star.—Harry Rand, of the Met. is taking the Masonic degrees. He was made a Master Mason Tuesday evening.—Charley Saunders gave a big spread for the B. and M. co. after the performance Saturday evening.—Columbus is the dog on which C. H. Hoyt's new skit, A Hole ie the Ground, will be tried. It will be put on at the Metropolitan week of March 21.—Blind Tom concertized at the City Hall to big houses, 21-22.

XENIA.

Opera House (J. A. Hurley, manager): Frederick Warde made his fifth annual appearance 20, presenting The Gladiator, and brought out the largest audience of the season at advanced prices. All were amply repaid by seeing one of the best performances ever given on our stage. Support gave satisfaction, but Eugenie Blair, as Neodamia, deserves especial mention.

Ball: After the performance Mr. Warde was invited to a ball by the K. of P. order. A grand march was given in his honor, in which he led.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): The season of 1887 was formally opened by Upper Sandusky's favorite little actress, Jennie Calef, in her new play, An American Princess. The piece is a good one, and was well received. Miss Calef was tendered an ovation by our citizens, appearing to a packed house.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Around the World in Eighty Days, a very satisfactory entertainment, 20; good house. W. J. Fleming and Wealthy Allyn are the leading people. Daniel Bandmann played 21-2 to excellent business. Lady of Lyons was presented first night, with Frank Enos as Claude Melnotte. Mr. Enos is a Mansfield boy, and was welcomed by the finest audience of the season. His acting was good, and was received with many marks of approval. Frank is a bright, intelligent fellow, who is studying and working hard, and I hope will some time get to the top. Hi Henry 27; Black Crook 31; Pathfinders 3.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Pat Rooney exhibited his Wardrobe before a packed house 21. Rooney's singing and dancing were excellent, as usual. Fair supporting co. Frederick Warde 21, in Virginius; large house. Mr. Warde gives a strong, forceful impersonation of the Roman father, and received several recalls. The scene in the forum was notably excellent. Supporting co. good, particuly Eugenie Blair, Charles Herman and L. F. Rand. Bennett and Moulton Comic Opera co. all this week.

CANTON.

Opera House (Louis Schaefer, manager): Lights o' London, presented to a large audience 18, was a perfect farce, and failed to please the audience. Michael Strogoff, with Frank Bangs in the title role, filled the house with Canton's best 20. One of the finest entertainments of the season. The supporting co. was good and the scenic effect grand. In spite of a bad evening and counter attractions, a large audience paid their respects to The Commercial Tourist's Bride (Agnes Herndon). The performance was very good and kept the house in a continuous roar.

Item: Herr Andre's Alpine Choir and Musical Specialties drew 1,500 people to the Tabernacle.

URBANA.

Opera House (P. R. Bennett, manager): A small house greeted Daniel Bandmann 20, in Othello. It was his first visit here, and it was a Shakespearean treat.

Ink Pie: Bandmann tells me that the management of the Soldiers' Home Opera House at Dayton, O., were so well pleased that they gave him an additional hundred dollars, and made a return date.

WASHINGTON C. H.

New Opera House (Shep. Logan, manager): Wren-Collins Comedy co. 13-15 to fair-sized and fairly well-pleased audiences.

Death: Fred. Lyons of the Bandit King co. returned home on account of illness a few weeks since. He died on Tuesday, Jan. 18, of hemorrhage of the lungs. Mr. Lyons was attended in his last illness by his wife. In the death of Mr. Lyons the profession loses one of its best colored comedians.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Pat Rooney in Pat's Wardrobe 17; excellent house. Rive-King Concert co. 23.

LIMA.

Faurot Opera House (George E. Rogers, manager): Fleming's Around the World co. 17; good business. The co. is only fair, and the spectacular part suffered for lack of supers. The Indian fight and blowing up of the ship provoked roars of laughter. Pat Rooney was greeted by a big house 19. Riley's Theatre co. all this week.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Large and appreciative audience greeted John T. Raymond in The Woman Hater 20. Fred. Bryton 31.

NEWARK.

Music Hall (J. H. Miller, manager): Frederick Warde met with his usual reception—a crowded house—19, when he appeared in Virginius. Event of the season. Mr. Warde called before the curtain several times, as also was Eugenie Blair, who portrayed the much wronged Virginia. Support splendid throughout. Charles D. Herman, as Icilius, and Emmie Wilmot, as Servia, are deserving of special mention. Professor Morris' Equine and Canine Paradox 20-22; large houses; S. R. O. matinee 22. Good performance.

Opera House (Scott and LaShelle, managers): Standard Theatre co. played a return engagement week of 17, giving Josh Whitcomb, Little Detective, Galley Slave, Colleen Bawn, Nevada and Streets of New York. Business only fair. Co., surely, has many superiors.

PENNSYLVANIA.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Rudolph Aronson's Casino Opera co. in Erminie 19-20; large and delighted houses. The absence of Bertha Ricci was very much regretted. She was obliged to return to New York on account of illness. Abbey's Uncle Tom co. to very large houses at matinee and evening performances, 22.

NORRISTOWN.

John T. Raymond in The Woman-Hater 18; very select audience downstairs (large), but small gallery. Play and player gave great satisfaction.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Agnes Herndon and her co. 20; full house; one of the best advertised attractions that has been here. Miss Herndon is a great actress; she reminds me of Fanny Davenport. Her play, The Commercial Tourist's Bride, gave general satisfaction. Stranglers of Paris 27.

Opera House: Owing to opposition Rentfrow's Pathfinders had a small audience 20. Master Frankie Jones made a great hit in his female impersonations.

TITUSVILLE.

Emery Opera House (Emery and Lake, managers): Louis James in Virginius 15; entire satisfaction to a fair house. Black Crook to packed house 17; attractive affair. Andre's Alpine Choir and Tyrolese co. gave a pleasant entertainment 18. McNish, Johnson and Slavin's Minstrels 29. Floy Crowell week of Feb. 7.

DUBOIS.

Dubois Opera House (E. B. Nettleton, manager): Agnes Herndon co. in A Commercial Tourist's Bride drew good house 17, in spite of worst storm of season. Highly pleased audience. Effie Ellsler Feb. 3.

ALTOONA.

Opera House (Marriott and Krider, managers): Floy Crowell co. week of 10; packed houses at low prices.

OIL CITY.

Opera House (Kane and Rogers, managers): Agnes Herndon, 18, in A Commercial Tourist's Bride; fair house. First appearance here of Miss Herndon and the play. A favorable impression was created by the work of the star and co. The play is bright and lively, but nothing particularly progressive in the author's work. Black Crook 21; standing room; finest presentation of this famous piece ever seen here.

FRANKLIN.

Opera House (D. D. Grant, manager): Louis James and Marie Wainwright in Virginius 14; greeted by a very appreciative audiece, but, owing to many counter-attractions, it was not so large as deserved. Moulton and Baker's Black Crook 18; standing room only. Largest house since the opening night. Stranglers of Paris 27; McNish, Johnson and Slavin's Minstrels Feb. 1.

NEWCASTLE.

New Park Opera House (E. M. Richardson, manager): Michael Strogoff 15; large house; J. Hay Cossar, as Michael Strogoff, in place of F. C. Bangs, did fine work. Cecile Rush and Florence Arnold deserve great praise, while the Ronaldos were recalled twice. The ballet was the finest we have had this season. Hi Henry's Minstrels 17; good house; gave general satisfaction. Agnes Herndon in C. T. Bride 19: small, but delighted audience. Black Crook 20, packed house. Herbert Brothers received great applause; the specialty business was all good. Stranglers of Paris 28. Effie Ellsler Feb. 1.

Allen's Opera House (W. F. Loftus, manager): Turner's Under the Gaslight 14; fair house; good play. Hoop of Gold co. 15; poor house. Skipped by the Light of the Moon 20; fair audience. This co. gave general satisfaction. Andre's Alpine Choir and Tyrolese co. 21; packed house.

Items: R. M. Allen resumes the management of Allen's Opera House Feb. 1. Mr. Allen will be kindly welcomed by the public, as he has done much in the way of amusing the people in the past and all know what to expect from him. W. F. Loftus joins Agnes Herndon's co. as assistant manager—The directors of the New Park Opera House at their annual meeting, 18, re-elected E. M. Richardson manager for the ensuing year. They expect to declare a dividend at the end of the season, which speaks well for the first year of a new house.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Fred Warde, 17-18, in Richelieu and Galba the Gladiator, to large and select audiences. Mr. Warde was called before the curtain at the end of every act; support fair. Frank Jones in Si Perkins 21: large house. Helene Adell 24, week.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Boston Star Concert co. 17; fair-sized and elated audience. Edwin Mayo in Davy Crockett 20; large and very appreciative audience. Peck's Bad Boy (Atkinson's) 22; fair business; audience very enthusiastic. Frederick Bryton in Forgiven 28. Wilber Dramatic co. week of 31.

WARREN.

Library Hall (Wagner and Reis, managers): The Cattle King to a large house, 17.

Item: After the performance John L. Ungerer, a member of the co., and formerly a Warren boy, was entertained at the La Pierre restaurant by a delegation of the Watson Hose, of which organization "Our John" was a prominent member before he joined the profession.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Aronson's Opera co. in Erminie 17-18; large houses. Mr. and Mrs. George S. Knight in Over the Garden Wall 22; packed house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Atkinson and Cook's Dramatic co., with Maude Banks and Ed P. Sullivan in the leading roles, 17, week; large audiences. Presented Ingomar, Camille, Lady of Lyons, Divorce, etc. Miss Banks was well received, her acting, considering the short time she has been on the stage, being excellent.

King Street Opera House: The opening of this new house, announced for the 24, has been delayed, and will probably not take place before 31.

Item: Ned Frailey, of this city, a member of John A. Stevens' Dramatic co., is home sick, having left the co. at Chicago.

READING.

Grand Opera House (George M. Miller, manager): Ida Lewis appeared week of 17 in Sea of Ice, Lady Audley's Secret, Kathleen Mavourneen, East Lynne, Cynthia and Jane Eyre. Large business; performances satisfactory. Dick Gorman in Conrad, 27-9. Louis Aldrich, 31. Sheehan-Coyne co. Feb. 2-5.

Academy of Music (John D. Mishler, manager): John T. Raymond as Samuel Bundy in The Woman-Hater, 17: large audience. The performance was much enjoyed. The return of Haverly's Minstrels drew large audiences 22; first-class performances. Dan Sully, in Daddy Nolan, 28: William Mestayer and co., in We, Us & Co., Feb. 4.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Howorth's Hibernicon, a combination of panorama, farce-comedy and specialties, pleased a well-filled house 18. James O'Neill, in Monte Cristo, played to immense houses 19 and special matinee. As a proof of O'Neill's popularity, this is his third engagement in the same play, and each time to a packed house. Louise Balfe filled a return engagement 21-2 and matinee, to good houses, as predicted. Miss Balfe is one of the strongest emotional actresses we have seen, and is fully equal to the demands of a very trying role. The scene in which she ensnares Percival is simply superb, and elicited rounds of applause. The character of Dagmar requires too great a strain on the nervous system. At the matinee Miss Balfe swooned three times from exhaustion.

Gone: Marie Leslie and William Harcourt, of the Balfe co., left here for New York. Mr. Harcourt will be replaced by Mr. Ralton as Hugh Percival and Ella Miller will double as Richards and Coris.

COLUMBIA.

Opera House (Eugene Cramer, manager): Louise Balfe in Dagmar 19-20; fair business. The play is very strong, and Miss Balfe, in the character of Dagmar, was very vivid and realistic. She is the best emotional actress we have had here in years, and was well received and called before the curtain at the end of each act. The support was good, and Messrs. Harcourt and Glover deserve special mention. Undoubtedly the best co. and play that we have had this season.

Item: Mr. Harcourt left the Balfe co. here, Mr. Dalton taking his place.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): Gus Williams 17-19 in Captain Mishler and One of the Finest, drew top-heavy houses, down-stairs being poorly patronized. Support only fair. Carleton Opera co. 20-22, presented Nanon and Erminie to very large audiences, opening to something over $800. The co. is a strong one, being well balanced and well equipped. Their performances were given with a dash and spirit that drew forth rounds of applause. All this week Kate Claxton. Next, Fanny Davenport.

Items: Fanny Rice, as Nanon, made a decided hit; also Charles Drew, who is a comedian of no mean order. Mr. Carleton appeared before the curtain after the second act and thanked the audience for their attention and liberal applause, which he said urged them to do their best.—Box parties are all the rage in fashionable circles.—Minnie Maddern attended a reception at the Chickasaw Club. She expressed herself as much pleased with Southern hospitality.—Gus Williams was entertained by the Memphis Lodge, B. P. O. Elks. "Oh, what a night" they had.—A dress made by a Memphis milliner for Rose Coghlan, on exhibition in a show-window, is much admired.—Many friends welcomed John Robb during his stay.—S. H. Cone, in advance of Kate Claxton, spent last week here. He reports splendid business.—Robinson's Museum continues to draw enormous crowds.—A very good variety performance at the People's Theatre drew fair houses.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): The Carleton Opera co. began an engagement of three nights and matinee 17 under most unfavorable auspices, as we have had nothing but comic opera since the beginning of the New Year. Four troupes came in succession. The Carleton co. presented Nanon and Erminie for the first time here the latter being the first performance of the opera by Mr. Carleton. The operas were finely sung by principals and chorus, and were elegantly costumed. The result has been a very surprising success, not only to the local management but to Mr. Carleton as he has established himself as a prime favorite in Nashville.

SHELBYVILLE.

Whitthorne Opera House: The new house was opened 17 for two nights by James Owen O'Connor in Richelieu and Merchant of Venice. Packed houses.

KNOXVILLE.

Staub's Theatre (Fritz Staub, manager): Kate Claxton presented the Two Orphans 21: one of the largest houses of the season. Support excellent.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The James Owen O'Connor Tragedy co. appeared 19 to poor business. Nothing commendable in the performance. Manager Albert expressed his regrets at playing the co. at low prices. Kate Claxton appeared 22, matinee and night, to large crowds. The co. is a good one, and the audience left feeling well repaid for both time and money spent. Miss Claxton is a great favorite here. Louise Balfe in Dagmar 26-27; Annie Pixley 28; Barry and Fay 31.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Opening, 17, the Basye-Davis Dramatic co. filled a week's engagement presenting A Celebrated Case, Iron Will, The Irish Doctor, Galley Slave, Under the Gaslight, Two Orphans, Octoroon and East Lynne. Our people have never been offered so much amusement for so little money. The houses were packed at twenty-five and thirty-five cents. Co. composed of first-class people.

TEXAS

DALLAS.

Opera House (Greenwall and Tiezevant, managers): Mrs. D. P. Bowers, supported by Joseph Wheelock and a fair co. 13 and 15, with Saturday matinee, to the largest and most fashionable audiences of the season.

Items: So infatuated were the people of Dallas with Mrs. Bowers that she was tendered several invitations to dine with some of the best people of the city, which of course time and fatigue would not allow her to accept, but was, however, entertained at luncheon on Saturday by Mesdames Trezevant and Davis, on which occasion there were assembled a few of the most prominent society ladies of the city.

FORT WORTH.

Opera House (George Dashwood, manager): Barry and Fay held forth for matinee and night 15 to good business. The Little Nugget co., the best specialty attraction ever seen here, appeared 18. Drew a good house, but would have doubled the receipts had the people here known beforehand what a clever lot of people comprised the co. Booked a return date.

BRENHAM.

Grand Opera House (A. Simon, manager): The Adamless Eden co., 17; very good gallery, poor lower house. Bunch of Keys (Flora Moore) 19; return date for benefit of our fire department; poor house; poor performance.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): A Bunch of Keys, with Flora Moore, Max Figman and Lee Harrison in the main characters, did a light business 13-15. Though amusing as ever, the Bunch has seen its best days as a draw in this city. White Slave drew nearly $800, 17; matinee, 18; contained $460 and evening audience fair. Scenery pretty; musical features passable and acting, on the whole, very fair. Marie Bates, May Newman and C. T. White were prominent for creditable work. Adamless Eden opened last night 19 to large house, composed exclusively of males. Disgusting performance.

Items: Quite a number of dime circuses are in the State, and two have already visited us. Several are reported on the way. The presence of a cheap circus hurts Saturday matinees at the Opera House.

TEXARKANA.

Ghio's Opera House (J. E. Reilly, manager): Patti Rosa, with good support, appeared 13 in Bob; standing room. She is a great favorite here, and made a big hit. T. J. Farron in A Soap Bubble 14; fair business Gracie Emmet and Marie La Pelle were very good in their respective parts, and deserve special mention. Louise Rial played to poor business 15. She deserved better patronage than she received. Mrs. D. P. Bowers, supported by Joseph Wheelock and an excellent co., presented Elizabeth 19 to a large and fashionable audience.

Dots. Marlande Clarke assumed management of Louise Rial co. here, *vice* George W. Mitchell resigned. —Ed. Church, formerly of this city, is in advance of Louise Rial.—Mr. Burrows, of Mrs. D. P. Bowers' co., was taken seriously ill here. His place was filled by William Young.

SHERMAN.

Opera House: The Silver Spur co. deserved a larger house than it drew 12. Performance good. The Little Nugget had a large and appreciative audience 15. In fact the audience was so well pleased that they prevailed upon the co. to give a return date, which will come off in April. A $300 house assembled to welcome Mrs. D. P. Bowers 17, when she appeared in her great impersonation of Elizabeth. The curtain was rung up at the end of every act, and at the fourth Mrs. Bowers was compelled to come before the curtain in response to wild applause. Joseph Wheelock appeared to great advantage as Essex. Rest of co. fair only. Barry and Fay to large house 18.

VERMONT.

RUTLAND.

Dalys' Vacation to a large audience 21; best satisfaction.

Items: Manager Higgins has just arrived from New York where he has made arrangements with the Taylor agency for another season of the best attractions.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Dalys' Vacation co. as usual was greeted by a full house 22.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Robson and Crane, in Two Dromios 19-20. She Stoops to Conquer 21, and Merry Wives of Windsor 22, attracted full and fashionable audiences—in fact, from every point of view it was the most brilliant engagement known here in a long time. The following week, commencing 24, will also prove a most attractive one. Rhea 26-9. Mme. Powell must justly feel elated at the success attending her present efforts.

Academy of Music (Joseph K. Strasburger, lessee): Mme. Neuville and her son Augustine in The Boy Tramp; or, The Maniac Mother, did not pan out so well as a stronger attraction would have done. Agnes Wallace-Villa in Love's Martyr; or, A Wife's Sacrifice, fills week of 24, and Louise Pomeroy follows.

STAUNTON.

Mlle. Rhea, supported by an excellent co., presented The Widow to a large and appreciative audience 19.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): The McDowell Comedy co. closed an engagement of three nights 22. It is an excellent co. Fair houses, but nothing like the patronage deserved.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): John T. Raymond, 21-32, in The Woman Hater and Col. Mulberry Sellers, giving three performances and doing a good business. Robert Downing, Jan. 29; Haverly's Minstrels, Feb. 1, and Noss Stanley Concert co. Feb. 5.

Grand Opera House (A. J. Klunk, manager): The Baldwin Theatre co. remained the first four days of last week, and had a full house at every performance. Hi Henry's Minstrels, 22-22; full houses. First appearance of Hi Henry in this city in several years, and his reception was very flattering. Messenger from Jarvis section, Feb. 3-5.

Items: The Knights of Pythias presented Manager Baldwin of the Baldwin co., with a fine K. of P. scarf-pin.

WISCONSIN.

MILWAUKEE.

The Grand Opera House was closed first half of last week, Joseph Murphy opening 20th in Kerry Gow. Mr. Murphy is a great favorite in Milwaukee, and always does a big business. His support is better than usual. On the Rio Grande 30-Feb. 1; Shadows of a Great City 2-6.

Eben Plympton in Jack opened at the New Academy 16th. Mr. Plympton himself and his play are rather disappointing, but his support is good. Maggie Mitchell opened a three nights' engagement, 20, in a round of her favorite characters. Miss Mitchell withstands the ravages of time wonderfully, and is always accorded a warm welcome here. Support excellent. Fanchon, Lorle, Barefoot and Pearl of Savoy were given. Hoodman Blind 27-30. Minnie Maddern Feb. 3.

The Weston Brothers in Our Minstrel Boys have been playing at the People's. Their musical efforts are well received, and they have a fair company; but the play is very thin. This week vaudeville.

At the Palace, Messenger from Jarvis Station opened 20th; Brave Woman 27.

Items: The Cowboys are holding full sway at the Dime Museum, and drawing full houses.—This is the first week of reduced prices at the New Academy, and if the size of the audiences is any criterion, business is wonderfully improved.—John Ince, with the Jack co., has had an addition to the family in the shape of a bouncing boy.—Manager Marsh has gone to Florida for a well-earned rest of four weeks. Mrs. Marsh accompanied him.—Valentine Blatz, the wealthy brewer, has bought the People's Theatre.—Will. J. Duffy is in the city ahead of Lizzie Evans, who appears at the New Academy 23 for two performances.—Will. L. Lykens, advance representative for Maggie Mitchell, was very sick while here. He is now all right:—Rumors reach us that the Jack co. and the Weston Brothers are in shallow water.—Joseph Murphy bought a $150 mink overcoat while in Milwaukee.—C. M. Turner, ahead of Hoodman Blind, is in the city.—The Jack co. occupied boxes at the Grand and New Academy Thursday night.

JANESVILLE.

Opera House (Murdock and Myers, managers); Maggie Mitchell played Pearl of Savoy co. to a full and well pleased house, 18. Clio was presented to a large audience, 19; good satisfaction.

Lappin's Music Hall; week ending 22d, Fifth Avenue Theatre co. did fair business.

WYOMING.

CHEYENNE.

Cheyenne Opera House (Rhodes and Grierton, managers); Zitka played to a $400 house, and gave splendid satisfaction. Herrman, 14th, played to a $350 house, and every one was delighted.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): George C. Miln opened 17 for three nights and matinee. His repertoire consisted of Hamlet, Richelieu and Merchant of Venice, in neither of which did he succeed in convincing his limited audience that he will ever become a shining light in the stellar world. His leading support, William F. Clifton, is a sterling actor, and was much admired. Rest of co. could be improved upon. Miss Fortescue in Gretchen, Moths and Frou-Frou 20-22. Good sized house. The "full dress" patrons of the house were largely represented, and the pretty actress was accorded a warm welcome. Saints and Sinners week of 24.

Toronto Opera House (C. A. Shaw, manager): Dan Sully and his clever associates, not forgetting the mule and cart, succeeded in entertaining full houses during the week in Daddy Nolan and the Corner Grocery. The plays are rich in humor and free from vulgarity, and are well put on the stage. John Ransone week of 24.

Items: Genevieve Ward mourns the loss of a purse containing $800. Upon arriving at Detroit she wired back to the proprietor of the Queen's Hotel here, asking if it had been found. No trace of it, however, has been discovered.—Capt. H. S. Riddell, manager for Miss Fortescue, is a worker.—O. B. Sheppard, of the Grand comes out with a card to his patrons announcing a general reduction in prices, on and after 24, to all parts of his theatre.—The new drop-curtain, by a local artist, is a capital piece of work.—Messrs. Parks and Levian, the guitar soloists, have been greatly admired by the music-loving public of Toronto of late, having assisted at many of leading musical affairs and received favorable comment from all the press in the city.

HAMILTON.

Grand Opera House (F. Reche, manager): Miss Fortescue, supported by a very good co., appeared 19, giving Frou-Frou, to a full house. Not much enthusiasm. G. C. Miln, in a round of tragic parts, did a fair business 20-2. His Hamlet is well worth seeing.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Brooklyn 24, week.
AIMEE: Denver 24, week, Topeka, Kas., 31, Leavenworth Feb. 1, St. Joseph, Mo., 2, Kansas City 3-5, Sedalia 7, Toledo, O., 14-16.
ALICE HARRISON: San Francisco 10, four weeks.
ALSBERG-MORRISON CO.: Los Angeles Cal., 24, week.
ANNIE PIXLEY: Chattanooga, Tenn., 28, Rome, Ga., 29, Athens 31, Augusta Feb. 1, Charleston 2, Savannah 3, Jacksonville, Fla., 4, St. Augustine 5.
AGNES HERNDON: Lancaster, O., 27, Dayton 28, Cincinnati 31, week, Louisville Feb. 7, week, Chicago 14, week.
ADELE PALMA: Wilmington, Del., Feb. 5.
ABBEY'S UNCLE TOM CO.: Honesdale, Pa., 27, Hawley 28, Pittston 29, Mauch Chunk 31, Hazleton, Feb. 1, Mahanoy City 2, Pottsville 4, Reading 5, Columbia 7, York 8, Marietta 9, Middletown 10, Mechanicsburg 11, Harrisburg 12.
ARTHUR REHAN'S CO: Baltimore, 24, week, Washington 31, week.
AGNES VILLA: Richmond, Va., 24, week.
ADA GRAY: Cleveland 24, week.
APHRODITE CO: Wilkesbarre, Pa., 27, Plymouth 28, Scranton 29, Easton 31, Norristown Feb. 1, Elizabeth, N. J., 2, Orange 3, Yonkers, N. Y., 4, Tarrytown 5.
AROUND THE WORLD (Fleming's): Cleveland 24, week, Indianapolis 31-Feb. 2, St. Louis Feb. 7.
BLACK FLAG CO.: San Francisco, Jan. 3, two weeks, Denver Feb. 7, week.
BARRY AND FAY: Cairo, Ill., 27, Nashville, Tenn., 28-9, Chattanooga 31, Knoxville Feb. 1, Frankfort, Ky., 2, Louisville 3-5.
BOY TRAMP CO.: Norfolk, Va., 24, week, Baltimore 31, week.
BUNCH OF KEYS CO.: Brooklyn 24, week, Pittsburg 31, week.
BLACK CROOK (Baker's): Canton, O., 27, Massillon 28, Wooster 29, Mansfield 31, Newark, Feb. 1, Lancaster 2, Zanesville 3, Columbus 7-8.
BASYE DRAMATIC CO.: Birmingham, Ala., 24, week, Montgomery 31, week, Rome, Ga., Feb., 7, week.
BOUND TO SUCCEED CO.: Chicago 17, two weeks.
BAIRD'S DRAMATIC CO.: Sarnia, Ont., 24, week.
BALDWIN CO.: E. Liverpool, O., 24, week, Altoona, Pa., 31, week, Harrisburg, Feb. 7, week.
BESSIE CLARK CO.: Chariton, Ia., 27, Creston 28, Villisca 29, Red Oak 31, Atlantic Feb. 1, Council Bluffs 3, Omaha 5-6.
CHARLES BOWSER: Cincinnati 31, week.
CLIO: Minneapolis 27-9, St. Paul 31, week, Stillwater Feb. 7, Eau Claire, Wis., 8, Oshkosh 9, Milwaukee 10-13, Chicago 14, week.
C. H. CLARK: Marion, Ia., 27, Marshalltown 28, Des Moines 29, Atchison, Kas., Feb. 1, Leavenworth 2, Lawrence 3, Topeka 4, Emporia 5, Wichita 7, Kingman 8, Harper 9.
CATTLE KING CO.: Jersey City 24, week, N. Y. City 31, week.
C. A. GARDNER (Karl): Syracuse 24, week, Rochester 31, week, Buffalo Feb. 7, week.
CLARA MORRIS: San Francisco Jan. 31, three weeks.
CROSSEN'S BANKER'S DAUGHTER CO.: Lockport, N. Y., 27, Albion 28, Canandaigua 29, Geneva 31, Newark Feb. 1, Palmyra 2, Clyde 3, Canajoharie 4, Cohoes 5.
CORA VAN TASSEL: Durham, N. C., 24, week.
DION BOUCICAULT: Boston 24, two weeks.
DENMAN THOMPSON CO.: N. Y. City 10—indefinite season.
DAN SULLY'S CORNER GROCERY CO.: Reading, Pa., 28, Elizabeth, N. J., 29, Brooklyn 31, week, Hoboken Feb. 7, week.
DANIEL BANDMANN: Boston 31, week, Newburyport, Feb. 7, week, Springfield 14, week.
DEVIL'S AUCTION CO.: Haverhill, Mass., 27, Manchester, N. H., 28, Portsmouth 29, Portland, Me., 31-Feb. 1, Bangor 2-3, Lewiston 4-5, Lowell, Mass., 7, Salem 8, Fitchburg 9, Holyoke 10.
DOMINICK MURRAY: Newark, N. J., 24, week, Wilmington, Del., 31, week.
DICK GORMAN: Reading, Pa., 27-9.
EDWIN BOOTH: Pittsburg 24, week, Cincinnati 31, week.
EFFIE ELLSLER: Cleveland 24, week, Youngstown 31, Newcastle, Pa., Feb. 1, Oil City 2, Dubois 3, Bradford 4, Binghamton, N. Y., 5, Providence 7, week.
EBEN PLYMPTON: Kansas City 24, week, Chicago 31, week.
EDWIN F. MAYO: Bridgeport, Ct., 27-9, Williamsburg 31, week, Red Bank, N. J., Feb. 7, Paterson 8, Newark 9.
EDWIN ARDEN: Montreal 24, week, Cleveland 31, week, Columbus, Feb 7, week.
EZRA KENDALL: Dayton, O., Feb 1.
EDITH SINCLAIR CO.: Springfield, Mass., 24, week.
EDWIN STUART: Ottumwa, Ia., 24, week, Des Moines 31, two weeks.
EVANGELINE CO.: Buffalo 27-9, Montreal 31, week.
EUNICE GOODRICH: Joliet, Ill., 24, week, Terre Haute, Ind., 31, week, Jacksonville, Ill., Feb. 7, week.
ELROY CO.: Freeport, Ill., 24, week.
FANNY DAVENPORT: St. Louis 24, week, Memphis 31, week.
FLORENCES (Mr. and Mrs. W. J.): Decatur, Ill., 27, Lafayette, Ind., 28, Terre Haute 29, Vincennes 31, Evansville Feb. 1, Indianapolis 2-3, Columbus, O., 4-5, Toledo 9, Detroit 10-12.
FELIX VINCENT COMEDY CO.: Norfolk, Neb., 24, week, Chadron 31, week, Deadwood Feb. 7, week.
FRANKIE KEMBLE: Albany, 27-9.
FRED. WARDE: Nashville, Tenn., 27-9, St. Louis 31, week.
FANTASMA: Leavenworth, Kas., 28 9, Denver 31, week, Kansas City Feb. 7, week.
FLORENCE BINDLEY: Plattsmouth, Neb., 29, Council Bluffs, Ia., 31-Feb. 1, Boone 2, Marshalltown 3, Des Moines 4-5.
FRANK E. AIKEN: Rochester 24, week, Buffalo 31, week, Montreal Feb. 7, week.
FISHER-HASSAN CO.: Parsons, Kas., 28, Joplin, Mo., 29.
FRED BRYTON: Williamsport, Pa., 28, Steubenville, O., 31.
FRANK FRAYNE: Columbus, O., 24, week, Pittsburg 31, week, Washington Feb. 7, week.
FRANK S. DAVIDSON: Portland, Ind., 27, Fort Recovery, O., 28, Celina 29, Van Wert 31, Delphos Feb. 1, St. Marys 2.
FELTON-CONNIER CO.: Columbia, Mo., 24, week.
FRANCES BISHOP: Baltimore, 24, week.
GENEVIEVE WARD: St. Louis 24, week, Indianapolis Feb. 3-5.
GRISMER-DAVIES CO.: Virginia, Nev., 27-9, Nevada 31, Grass Valley, Cal., Feb. 1, San Francisco 7, six weeks.
GUS WILLIAMS: St. Louis 24, week, Vicksburg, Miss., 31, Jackson, Feb. 1, Meridian 2, Birmingham, Ala., 3, Atlanta, Ga., 4-5, Griffin 7, Macon 8, Savannah 9-10, Charleston, S. C., 11-12.
GRACE GEORGE CO.: Halsted, Kas., 24, week, Burrton 31, week.
GEORGIE HAMLIN: Omaha 24, week.
GRAHAM EARLE CO.: Homer, Ill., 24, week, Sullivan 31, week, Litchfield Feb. 7, week.
GALLEY SLAVE CO.: Philadelphia 24, week.
HELEN DAUVRAY: N. Y. City 10, four weeks.
HENRY E. DIXEY: Philadelphia 17, four weeks.
HOODMAN BLIND CO. (Haworth): N. Y. City 24, week, Brooklyn 31, week.
HOODMAN BLIND CO. (Horning-Bradshaw): Milwaukee 27-30, Aurora, Ill., 31, Streator Feb. 1, Decatur 3, Springfield 4, Bloomington 5, Dayton, O., 9-10, Springfield 11-12.
HELD BY THE ENEMY CO.: Indianapolis 27-9.
HORACE LEWIS' CO.: Brooklyn 24 week.
HERNE'S CO.: Chicago 24, two weeks.
HAZEL KIRKE CO. (Coley's): Lawrence, Mass., 27-9

HELENE ADELL: Johnstown, Pa., 24, week, Poughkeepsie, N. Y., 31, week, Lynn, Mass., Feb. 7, week.
HARDIE-VON LEER CO.: Aurora, Ill., 26-7, Milwaukee 28-30, Chicago 31, week.
HOOF OF GOLD CO.: Washington 24, week, Paterson, N. J., 31, week, Boston Feb 7, week.
IDA LEWIS: Ashland, Pa., 24, week. Tamsqua 31, week, Danville Feb. 7, week, Philadelphia 14, week.
IVY LEAF CO.: N. Y. City 24, week, Waterbury, Ct., 31, New Haven Feb. 1-2, Holyoke, Mass., 3, Springfield 4-5.
JOHN T. RAYMOND: Washington 24, week, Baltimore 31, week, Richmond, Va., Feb. 7-8, Danville 9, Lynchburg 10, Knoxville, Tenn., 11, Chattanooga 12.
JOSEPH MURPHY: Freeport, Ill., 27, Rockford 28, Chicago 31, week.
JAMES O'NEILL: Selma, Ala., 27, Montgomery 28, Columbus, Ga., 29, Birmingham, Ala., 31-Feb. 1, Columbia, Tenn., 2, Knoxville 4-5, Wilmington, Del., 7, Lancaster, Pa., 8, Allentown 9, Easton 10, Reading 11-12, Brooklyn 14, week.
J. K. EMMET: Baltimore 24, week.
JOHN A. STEVENS: Chicago 24, week, Cincinnati 31, week, St. Louis Feb. 7, week.
JANE COMBS: Utica, N. Y., 27-9, Jamestown 31, week.
J. J. DOWLING: Boston 24, week.
J. B. POLK: Montgomery Ala., 27: Pensacola, Fla., 28, Mobile, 29, New Orleans 31, week, Galveston, Tex., Feb. 7-8, Houston 9-10, Austin 11, San Antonio 12-13.
JOSIE MILLS: Buffalo 31, week.
JARVIS SECTION CO.: Chicago 24, week; Wheeling, W. Va., Feb. 5-6.
JULIAN COMEDY CO.: Newburg, N. Y., 24, week.
JAMES OWEN O'CONNOR: Birmingham, Ala., Feb. 5.
JENNIE CALEF: Kenton 27-9; Bucyrus 31.
KIRALFYS' RAT-CATCHER: Chicago 24, week.
KATE CLAXTON: Memphis, 24, week, Pine Bluff, Ark., Feb. 1, Hot Springs 2, Texarkana, Tex., 3, Shreveport, La., 4, Marshall, Tex., 5, Houston 7-8, Brenham 9, Galveston 10-12.
KATE CASTLETON: Rockford, Ill., 29, St. Louis 31, week, Quincy, Ill., Feb. 10-11.
KEEP IT DARK CO.: London, Ont., 28, Hamilton 29, St. Louis 31, week.
KITTIE RHOADES: Columbia Pa., 24, week, Westchester 31, week.
KIRALFYS' AROUND THE WORLD: Chicago 24, two weeks, St. Louis Feb. 7, week.
KINDERGARDEN CO.: N. Y. City 24, week, Gloversville Feb. 4.
LILIAN OLCOTT: Brooklyn 24, week, Newark, N. J., Feb. 7, week.
LIGHTS O' LONDON CO.: Brooklyn 24, week, Allentown, Pa., Feb. 1-2.
LIZZIE EVANS: Chicago 24, two weeks.
LOUISE RIAL: Weatherford, Tex., 26-7, Fort Worth 28-9, Waco 31-Feb. 1.
LOUIS JAMES: Boston 24, week.
LOUIS ALDRICH: Philadelphia 24, week, Reading, Pa., 31, Ithaca, N. Y., Feb. 4.
LOUISE POMEROY: Norfolk, Va., 24, week, Richmond 31, week.
LAWRENCE BARRETT: Boston 17, two weeks, Philadelphia 31, two weeks.
LECLAIR AND RUSSELL: New Haven 27-9
LITTLE'S WORLD CO.: Louisville 24, week, Cincinnati 31, week, Cleveland Feb. 7, Detroit 14, week.
LOTTIE CHURCH: McKeesport, Pa., 24, week, Indianapolis 31, week, Chicago Feb. 7, week.
LITTLE NUGGET CO.: Houston, Texas, 27-9, New Orleans 31, week, Montgomery, Ala., Feb. 10-12.
LEONZO BROTHERS: Hoboken 24, week.
MINNIE MADDERN: Lincoln 27, Omaha 28-9, Des Moines, Ia., 31, Cedar Rapids Feb. 1, Janesville, Wis., 2, Milwaukee 3-5.
MRS. LANGTRY: Philadelphia 17, two weeks, Chicago 31, three weeks.
MARGARET MATHER: Providence 31, week.
MILTON NOBLES: Chicago 17, two weeks, Bloomington, Ill., 31, Peoria Feb. 1, Keokuk, Ia., 2, Burlington 3, Ottawa, Ill., 4, Janesville, Wis., 5.
MRS. D. P. BOWERS: Natchez, Miss., 26-7, Jackson 28, Meridian 29, Pensacola, Fla., 31, Mobile, Ala., Feb. 1-2, Selma 3, Montgomery 4, Birmingham 5, Chattanooga, Tenn., 7, Knoxville 8, Atlanta 9-10, Augusta 11-12.
MARGURRITE FISH: Baltimore 31, week.
MME. JANAUSCHEK: Detroit 24, week, Buffalo 31, week, New York City, Feb. 7, week.
MME. MODJESKA: Philadelphia 31, two weeks.
MARIE PRESCOTT: Jacksonville, Ill., 27-9 Springfield 31, Kansas City, Feb. 7, week.
MAIN LINE CO.: Providence 24, week, Brooklyn 31, week, N. Y. City, Feb. 7, week.
MAGGIE MITCHELL: St. Paul 24, week, Milwaukee 31, week, Council Bluffs, Ia., Feb. 7, Omaha, Neb., 8-9, Lincoln 10.
MAY BLOSSOM CO. Harlem, 31, week.
MME. JANISH: Macon, Ga., 27, Jacksonville, Fla., 28-9, St. Augustine 31, Palatka, Feb. 1.
MAUDE FORTESCUE: Chicago 24, week, Pittsburg 31, week, Washington, Feb. 7, week.
MONROE-RICE CO.: Baltimore 24, week, Columbus, O., 31, week.
MURRAY AND MURPHY: Hallowell Me., 27, Lewiston 28, Bangor 29, Waterville, Feb. 1, Augusta 2, Biddeford, 3, Portsmouth, N. H., 4, Amesbury, Mass., 5, Gloucester 7, Salem 8, Natick 9.
MCDOWELL COMEDY CO: Lexington, Va., 27-8, Charlottesville 29, Alexandria 31-Feb. 1, Annapolis, Md., 3-4.
MCCORMACK-MILLER CO.: Springfield, Mass., 24, week.
MICHAEL STROGOFF: Toledo, O., 26-7, Fort Wayne 28-9, St. Louis 31 week, Chicago, Feb. 7, week, Council Bluffs, Ia., 24.
MELVILLE SISTERS: Washington, Pa., 24, week, Erie, 31, week.
MATTIE VICKERS: Louisiana, Mo., 26-7, Quincy, Ill., 28-9, Ft. Madison, Ia., 31, Keokuk Feb. 1, Peoria, Ill., 2, Englewood 4-5.
MATTIE GOODRICH: Syracuse, N. Y., 24, week.
MAUDE BANKS: Wilmington, Del., 24, week, Trenton, N. J., 31, week, Norristown, Pa., Feb. 7, week, Reading 14, week.
MYRA GOODWIN: San Antonio, Tex., 31-Feb. 1, Dallas 4-5.
MR. AND MRS. GEORGE S. KNIGHT: Philadelphia 31, week
N. S. WOOD: Chicago 24, week.
N. C. GOODWIN: N. Y. City Sept. 20—indefinite season
NIGHT OFF CO.: Louisville 27-9, Frankfort 31, Maysville Feb. 1, Winchester 2, Greensburg, Ind., 3, Richmond 4, Hamilton, O., 5.
NEWTON BEERS: Brooklyn 17, two weeks, Providence 31-Feb 9, Springfield, Mass., 7-9.
NUGENT AND GLEASON'S METROPOLITANS: Watertown, N. Y., 17, week, Pulaski 31, week, Fulton Feb. 7, week.
ONLY A FARMER'S DAUGHTER CO.: Hannibal, Mo., 27, Louisiana 28, St. Charles 29, Belleville, Ill., 31, Cairo Feb. 1, Princeton 2, Madisonville 3, Clarksville, Tenn., 5.
ON THE STAGE CO: Hoboken 24, week, Worcester, Mass., 31, Feb. 1, Springfield 2.
OLIVER BYRON: Vicksburg, Miss., 27, Natchez 28, Jackson 29, Beaumont, Tex., Feb. 1 Houston 2, Galveston 4-5, San Antonio 7-8, Austin 9, Waco 10, Ft. Worth 11, Dallas 12.
ONE OF THE BRAVEST: Baltimore 24, week.
ON THE RIO GRANDE CO.: Chicago 24, week, Milwaukee 31, week, Chicago Feb. 7, week.
PAULINE MARKHAM: Detroit 24, week, Kalamazoo 31, week.
PARLOR MATCH CO.: Trenton, N. J., 27, Hoboken 31, week.
PASSION'S SLAVE CO. Troy 24, week, Syracuse 31, week, Rochester Feb. 7, week, Buffalo 14, week.
P. F. BAKER: St. Louis 24, week, Quincy, Ill., 31.
PEOPLE'S THEATRE CO. (Hill's): Washington, N. J., 24, week, Lambertville 31, week.
PECK'S BAD BOY CO.: Phillipsburg, Pa., 27, Huntington 28, Carlisle 29, Philadelphia 31, week.
PLANTER'S WIFE CO: Philadelphia 24, week, Washington 31, week.
R. B. MANTELL: N. Y. City 24, week.
RHEA: Richmond, Va., 27-9, Lynchburg 31, Danville Feb. 1, Charlotte 2, Columbia, S. C., 3, Charleston 4-5, St. Augustin, Fla., 7-9, Jacksonville 10-12.
RICHARD MANSFIELD: Chicago 24, week.
ROBERT DOWNING (Gladiator): Columbus, O., 27-8, Wheeling, W. Va., 29, Baltimore 31, week.
ROBSON AND CRANE: Savannah, Ga., 26-7, Augusta 28, Macon 29, Atlanta 31-Feb. 1, Selma, Ala., 2, Montgomery 3, Mobile 4-5, New Orleans 7, week.
ROSINA VOKES CO.: N. Y. City—indefinite season.
RAG BABY CO.: Columbus, O., 27-9, Springfield 31, Louisville Feb. 3-6, Cincinnati 7, week.
REDMUND-BARRY CO.: Hartford, Ct., 27-9, Dover, N. H., Feb. 4.
ROSE COGHLAN: Chicago 24, week, N. Y. City 31, two weeks.
ROLAND REED: Houston, Tex., 26-7, San Antonio 28-9, Austin 31-Feb. 1, Waco 2-3, Fort Worth 4-5, Dallas 7-8, Denison 9, Sherman 10, Paris 11, Texarkana 12.
RENTFROW'S PATHFINDERS: Akron, O., Feb. 1, Ashland 2, Mansfield 3, Lima 4, Bellefontaine 5.
RILEY'S RAGGED JACK CO.: Paterson, N. J., 24 week, Hoboken 31, week, N. Y. City Feb. 7, week, Pittsburg 14.
ROMANY RYE: Louisville 24, week.
SILVER SPUR CO.: Minneapolis 24, week, St. Louis 31, week, Chicago Feb. 7.
SOL SMITH RUSSELL: Syracuse, N. Y., 27, Rochester 28-9, Auburn 31, Lyons Feb. 1, Hamilton, Ont., 2, Toronto 3-5, Jamestown, N. Y., Oil City, Pa., 8, Franklin 9, Meadville 10, Erie 11, Bradford 12.
SAINTS AND SINNERS CO.: Toronto 24, week, Detroit 31-Feb. 2, Grand Rapids 7-9, Kalamazoo 10, Cleveland 14-16.
STRANGLERS OF PARIS CO.: Beaver Falls, Pa., 27, Newcastle 28, Youngstown, O., 29, Akron 31, Ravenna Feb. 1.
SALSBURY'S TROUBADOURS: Boston 24, two weeks, N. Y. City Feb 7.
SKIPPED BY THE LIGHT OF THE MOON: Seneca, N. Y., 27, Geneva 28, Norwich 29, Worcester, Mass., Feb. 7-8.
SILVER KING CO.: Kansas City 27-9, Lawrence, Kas., 31, Topeka Feb. 1-2.
SIBERIA: Ann Arbor, Mich., 27, Lansing 28, South Bend, 29, Chicago 31, week, Batavia, N. Y., Feb. 8.
SHADOWS OF A GREAT CITY: Chicago 24, week, Milwaukee Feb. 2-6.
SHADOW DETECTIVE CO.: Paterson, N. J., 29.
STREETS OF NEW YORK: N. Y. City 17, two weeks, Hartford, Ct., 31-Feb. 2, Worcester, Mass., 3-5.
TONY HART: St. Louis 24, week.
TAKEN FROM LIFE CO.: Grand Rapids, Mich., 24, week, St. Louis 31, week, Columbus, O., Feb. 7, week.
TIN SOLDIER CO.: Warren, Pa., 27, Hornellsville, N. Y., 28, N. Y. City 31, week.
TWO JOHNS CO.: Philadelphia 24, week, Boston 31, week.
T. J. FARRON: New Orleans 24, week, Baton Rouge, La., 31, Vicksburg Feb. 1, Jackson 2, Yazoo 3, Canton 4, Meridian 5, Pensacola, Fla., 7, Mobile, Ala., 8, Montgomery 9, Selma 10, Birmingham 11, Gadsden 12.
TILLFORDE DRAMATIC CO.: Aurora, Ill., 31, Elgin Feb. 1, Belvidere 2, Dixon 3, Sterling 4, Rockford 5.
TAVERNIER CO.: Jackson, Mich., 31, two weeks, Flint Feb. 14, two weeks.
UNDER THE GASLIGHT CO. (Turner's): Washington 24, week, Baltimore 31, week, Brooklyn Feb. 7, week, Boston 14, week.
ULLIE AKERSTROM: Newburyport, Mass., 24, week, Brockton 31, week, Haverhill Feb. 7, week, Lowell 14, week.
WILBER DRAMATIC CO. No. 2: Dubuque, Ia., 24, week, Davenport 31, week.
WILBER DRAMATIC CO. No. 1: Williamsport, Pa., 31, week.
WIFE'S HONOR CO.: Allentown, Pa., 27-9, Washington 31, week.
WAITE COMEDY CO.: Frederick, Md., 24, week.
WHITE SLAVE CO.: Fort Worth, Tex., 27, Dallas 28-9, Texarkana 31, Hot Springs, Ark., Feb. 1, Little Rock 2-3, Pine Bluff 4, Cairo, Ill., 5, St. Louis 7, week.
WAGES OF SIN CO: Portland, Me., 27-9, Haverhill, Mass., 31-Feb. 1, Waltham 2, Fall River 3, New Britain 4, Waterbury 5.
WOODWARD DRAMATIC CO.: Cornwall, Ont., 24, week, Malone, N. Y., 31, week.
WILSON BARRETT: Cincinnati 24, week, Chicago 31, week, Cleveland Feb. 7, week, Washington 14, week.
W. J. SCANLAN: Cincinnati 24, week, Nashville 31, Chicago Feb. 7, week.
WALL STREET BANDIT CO.: Williamsburg 24, week, Jersey City 31, week.
WM. US & CO.: Troy 27-9, Scranton, Pa., 31, Wilkesbarre Feb. 1, Pottsville 2, Harrisburg 3, Reading, Pa., 4, Easton 5, Brooklyn 7, week.
WILSON DAY'S CO.: Peterboro, Ont., 24, two weeks.
ZOZO CO.: Worcester, Mass., 27-9, Lowell 31-Feb. 1, Concord, N. H., 2, Nashua 3, Haverhill, Mass., 4-5, Manchester, N. H., 7-8, Portsmouth 9-10, Portland, Me., 11-12, Salem, Mass., 14-15.
ZITKA CO.: San Francisco 17, four weeks.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: San Francisco 24, week.
AMY GARDON OPERA CO.: Bradford, Pa., 24, week.
AMERICAN OPERA CO.: Baltimore 28-9, Washington 31.
ARONSON'S CASINO CO.: Rochester 27, Syracuse 28-9, Cleveland 31, week.
BLIND TOM: Cincinnati 31, week.
BIJOU OPERA CO.: Galveston, Tex., Feb. 1-2.
BENNETT-MOULTON OPERA CO.: Springfield, O., 24, week, Indianapolis, Feb. 7, week.
BOSTON IDEAL OPERA CO.: Philadelphia 17, two weeks. Boston 31, two weeks.
BENSBERG OPERA CO.: Des Moines 27-8, Council Bluffs 29, Creston 31.
CARLETON OPERA CO.: New Orleans 24, two weeks.
DUFF'S OPERA CO.: New Haven 27-9, Albany 31, week, Philadelphia Feb. 7, two weeks.
DORA WILEY OPERA CO.: Crawfordsville, Ind., 24, week.
EMMA ABBOTT OPERA CO.: Portland, Ore., 31, week.
GYPSY BARON CO.: St. Joseph, Mo., 26-7, Topeka, Kas., 28-9, Kansas City 31-Feb. 2, Quincy, Ill., 3, Peoria 4-5, Chicago 7—indefinite season.
INDIANA OPERA CO.: N. Y. City 24, two weeks.
KIMBALL OPERA CO. (Corinne): Buffalo 24, week, Montreal 31, week.
LORRAINE CO.: Philadelphia 24, two weeks.
LITTLE TYCOON CO: Harrisburg, Pa., 28-9.
MCCAULL'S BLACK HUSSAR CO.: Youngstown, O., 27, Akron 28, Massillon 29, Cleveland 31, week, Detroit Feb. 7, week, Buffalo 14, week.
STETSON'S OPERA CO.: Brockton, Mass., 28-9, Portland, Me., Feb. 3-5.
STARR OPERA CO.: Altoona, Pa., 7, week.
THALIA OPERA CO.: Cleveland 24, week, Chicago 31, week
WILBUR OPERA CO.: Cincinnati 17, two weeks, Toledo 14, week, Detroit Feb. 7, week, Toronto 14, week.
WRIGHT-PICKENS CO.: Pulaski, Tenn., Feb. 1, Columbia 2, Nashville 3, Murfreesboro 4, Chattanooga 5, Rome, Ga., 7.

MINSTREL COMPANIES.

GORTON'S: Dayton, O., 27, Middletown 28, Greenville 29.
HAVERLY'S: Washington 27-9, Wheeling, W. Va., Feb. 1.
LESTER AND ALLEN'S: N. Attleboro, Mass., 27, Newport 28, Taunton 29.
MCNISH, JOHNSON AND SLAVIN'S: Jamestown, N. Y., 27, Erie, Pa., 28, Titusville 29, Oil City 31, Franklin Feb. 1, Meadville 2, Newcastle 3, Sandusky, O., 4, Toledo 5.
RICH, WELLS AND CO.'S: Brooklyn 31, week.
T. P. W.: Providence 28-9, Williamsburg 31, week.
UNITED OPERATIC: Mt. Sterling, Ky., 27, Winchester 28, Richmond 29, Lexington 31, Stanford, Feb. 1, Danville 2, Harrodsburg 3, Nicholasville 4, Frankfort 5, Georgetown 7.
WHITMORE-CLARK: Pittsfield, Mass., 28, N. Adams 29.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Cincinnati 24, week, Cleveland 31, week, Pittsburg, Feb. 7, week, Baltimore 14, week.
ADAMLESS EDEN CO.: Jackson, Miss., 31, Yazoo, Feb. 1, Columbus 2, Montgomery, Ala., 3, Eufaula 4, Columbus, Ga., 5, Savannah 7, Atlanta 8, Rome 9, Huntsville, Ala., 10.
BRANE-GILDAY CO.: Boston 24, week, Brockton, Feb. 3-5, Springfield, 7, week, Washington 14, week.
GRAY-STEPHENS CO.: Pittsburg 24, week.
GUS HILL'S CO.: Paterson, N. J., 24, week, Newark 31, week.
GEORGIE MELNOTTE CO.: Louisville 24, week, Chicago 31, two weeks.
HUGHES' SPECIALTY CO.: Louisville 24, week.
HOWARD SPECIALTY CO.: Omaha, Neb., 26-7, Lincoln 28, St. Joseph, Mo., 29, Kansas City, 31-Feb. 2, Leavenworth, Kas., 3.
HARRIGAN'S TOURISTS: Fulton, N. Y., 27.
HALLEN AND HART: N. Y. City 24, two weeks.
IDA VERNON'S CO.: Lyons, N. Y., 27.
J. W. RANSONE: Toronto 24, week
JONES-MONTAGUE CO.: Pittsburg 24, week, Cincinnati 31, week.
KERNELL'S CO.: N. Y. City 24, week, Brooklyn 31, week.
LILLY HALL'S CO.: Baltimore 24, week.
MAGEE'S CO.: Baltimore 31, week.
MIACO'S CO.: Reading, Pa., 24, week.
MARINELLI CO.: Washington 24, week.
NIGHT OWLS: Minneapolis 24, week, St. Paul 31, week.
PAT ROONEY: Cincinnati 24, week.
RENTZ-SANTLEY CO.: Wheeling, W. Va., 24, week, Pittsburg 31, week, Baltimore Feb. 7, week, Philadelphia 14, week.
REILLY-WOOD CO.: Newark, N. J., 24, week.
SID FRANCE: Des Moines, Ia., 24, week, Milwaukee 31, week.
SHEEHAN-COYNE CO.: Brooklyn 24, week. Reading, Pa., 31, week.
VICTORIA LOFTUS CO.: Chicago 24, week.
WESTON BROTHERS: Omaha, Neb., 24, week, St. Paul 31, week, Minneapolis Feb. 7, week,

MISCELLANEOUS.

ARIZONA JOE: Buffalo 24, week.
BRISTOL'S EQUESCURRICULUM: Lawrence, Mass., 27-9, Nashua, N. H., 31-Feb. 2, Biddeford, Me., 3-5, Bangor 7-12, Waterville 14-16.
HERRMANN: Sacramento, Cal., 27-30, San Francisco 31.
KELLAR: Trenton, N. J., 27-9, Bridgeton 31-Feb. 3, Mobile, Ala., 7-9.
MORRIS PARADOX: Pittsburg 31, week.
TONY DENIER CO.: Albany 24, week, Troy 31, week.

Miss Coghlan's Season at the Square.

"Rose Coghlan will open her engagement of three weeks at the Union Square Theatre next Monday night," said that lady's manager, Clinton J. Edgerly, to a MIRROR reporter the other day, "as Lady Gay Spanker in London Assurance, which she will play for three nights, the remainder of the week being devoted to Rosalind in As You Like It. This is really the first time that Miss Coghlan has appeared in New York in a Broadway theatre, or, rather, to an up-town audience, since she left Wallack's, and the consequence is that we look forward to the opening night and the entire week's engagement with a great deal of pleasurable expectation.

"During the three weeks we are here Miss Coghlan will probably play Peg Woffington and Lady Teazle. She has ordered new dresses for The Lady of Lyons from Baron, of Paris. If she receives them in time The Lady of Lyons will be put on, but not otherwise. If they don't come, she will play it in Philadelphia.

"Next season we open in Canada; then go direct to California, where we open at the Baldwin, San Francisco, for four weeks in November; then come East, playing in New York and Boston. Next season is nearly all booked."

The Original Micawber.

Thomas Powell, an English litterateur, who had come over from the generation of Dickens and Jerrold and transferred his habitat to this country some thirty years ago, died on Thursday, Jan. 13, at the residence of his son-in-law, Mr. Brinkerhoof, in Newark.

It is given out that Powell immigrated with Frank Leslie, and that he had been steadily employed by him down to the present time. The impression on the mind of the writer is that Mr. Powell brought over his family and landed here independent of all obligations or other involvements.

Probably I was the first man in America connected with literature whom he called on. He recommended himself by his frequent and familiar references to distinguished English authors in a way which implied remote association with them. He specially called my attention to Robert Browning, whom Powell knew had received from me a little American volume, sending in return a copy of the "Piper Paises," then published in pamphlet form.

Thomas Powell in many respects resembled the late William Stuart, arriving in this country not very far apart; resembling each other in personal appearance, both being bluff Englishmen, large, beef-eating and giving out the promise of good living and readiness for a "snack" at any time of day.

Powell as a matter of course fell into the Bohemian current which had just began to acquire a heady and propontic onset.

Before a long time he was hand in glove with John Brougham, Henry Stephens, the artist, and other graduates of Paff's beer saloon in the Broadway cellar.

A section of these gossipers and "go-as-you-please" penwipers migrated to Nassau street, where they set up one of the early comics, by name *The Lantern*, to which Powell was a free contributor. He was also a free partaker of the Monday lunches which were served in the office in grandiose style. A silver service was employed which was supposed to represent a part of the earnings of a great merchant, Preserved Fish, whose adopted grandson, an aspiring juvenile poet, was a confederate "Lanterner."

Mr. Powell's permanent employment in Frank Leslie's establishment commenced afterward, and was mainly given to the editing of a comic periodical, *The Budget of Fun*, with all sorts of matter, all sorts of pictures from all sorts of artists, and generally might be described as belonging to the harum-scarum school of fun-making.

In the latter process Mr. Powell's methods were peculiar; he had a special patent for raising a laugh by a misjoinder of quotations with the assorted names of authors altogether *malapropos*. For instance, he would give a line or two from "Sally in Our Alley," attaching to it the name of the Rev. Henry Ward Beecher; our "Mary Lamb," Archbishop Hughes; "Fee fo Fum, I smell the blood of an Englishman," William Cullen Bryant, and so on. This system he kept up for years.

His great delight in theatricals was Mitchell's Olympic Theatre, which he was never tired of visiting. He also was very much pleased to go on little excursions with a party of magazinents and connoisseurs. On one occasion, shortly after his arrival here, the course taken was up the North River, when one of the company remarked to Mr. Powell: "You see, sir, how prompt we are to honor the arrival among us of distinguished Englishmen," at the same time pointing to the popular river-boat, *Thomas Powell*, which was just then passing us.

Micawber rose to his height, and he was a bulky figure, readjusted his bowsprit shirt-collar and fell back several feet in a semi comatose state.

He was never known to make any direct reference to Micawber, but was able to produce very strong evidence that he had held most friendly relations with the author in whose book that character figured.

His eldest boy had presented to him a copy of the original London edition of "The Christmas Carol." The entire inside of the first-cover page was occupied with a kind and genial notelet addressed to the lad and signed Charles Dickens. This book was brought with them to this country and exhibited as a great trophy.

Touching Micawber, if Phiz' pictures are of any authority, they represent such a person as Powell in full fig.

Furthermore, Powell was said to have been a clerk in the house of the great merchant firm from which the novel, "Dombey & Son," derived its genesis.

As a clue to the extreme business shrewdness of Dickens, it may be mentioned that when a name was required for that novel there was operating in London a firm of tailors who were plastering the walls of highways and besetting the public on every hand with the eternal iteration of their name—Dowdney & Son. Dickens, with his usual tact and readiness, caught on, and hence "Dombey & Son" availed itself of the advertising cyclone started up by the ready-money of the enterprising tailors.

The conversation of Powell was interlarded with constant allusion to his personal intercourse and conversations with the most celebrated English authors of the day.

His chief oracle was Coleridge, whom he cited as the master analyst and critic of the age. Among other pertinent Coleridgean apothegms was was his assertion that "a drama was merely a ballet put in clothes." What will objurgating clerics say to that view of the matter?

Powell was himself no inconsiderable poet, and had more than once tried his hand on a play—but was summarily relegated to the colony of non-performed dramatists who banded together in London at that time and assailed managers with scholarly and impracticable MSS.

NESTOR.

An Overture.

There was a silence.
Out across its furthest unknown rim
There fell a whispering of muffled drums,
Even as one slant ray of purple dim
Across the altar on a Sabbath comes.

Then from the highest realms of rapt harmonic sound
There came a voice of muted strings in one long breath,
Full of a solemn yearning, sweet and so profound,
It seemed the expiring sigh of music in its death.

A simple melody of flute and reeds
Flowed softly out across the trembling air,
Full of a meaning delicate and rare—
Some said a dying maiden told her beads.

That sank. A single half-closed horn
Drew one long note like to the knell of morn;
Then once again that rapt harmonic sound
Full of a yearning solemn and profound;
And then the muffled drums, in whispered throb,
Went out to silence with one trembling throb.

Black night, black night and sleep that are hovering o'er us,
Shadows of death and glimmer of gloom that we hate,
In the caverns of sound spread out in the depths before us,
Dark as the grave and deep as the portals of fate.

Full fifty bows leapt upward then
Across full fifty strings,
And smote them into life again
Like fifty living things.
Outs, one the cymbal's martial clang,
Outpealed the brazen horn;
And all the stricken silence rang
With mastering sound new born.

Pulses of love and passions of fire that are swelling
Up to the lips from out of the bursting soul,
Dreams of the Summer of youth that are too sweet for telling,
Break in that thunder of sound beyond control.

Then downward, as some fair and unknown star
Goes reeling through the cloudless night,
That storm of joy fell quickly from afar,
And staid its mighty flight.
Once more from realms of high harmonic sound
There came a voice of muted strings,
Full of a love and yearning all profund,
And dear unspoken things,

Then far across the furthest unknown rim
Stole out the whispering of muffled drums,
Even as one slant ray of purple dim
Across the altar on a Sabbath comes.

There was a silence.

—*W. J. Henderson in the Times.*

Gossip of the Town.

John P. Savage, the tenor, has joined Marguerite Fish's company.

J. A. Gilmour has been engaged by Fred. Stinson as leading man for Mme. Modjeska next season.

Charles Overton has not left the May Fortescue company as reported, but will remain with it until it returns East.

Edward Coleman, author of numerous plays, is prepared to negotiate for original plays and to adapt, dramatize and revise.

Marguerite Saxton, late with Marie Prescott, has accepted a limited engagement with George C. Miln to play leading heavy roles.

The members of the dramatic company at the Bijou Opera House have been released from their engagement now that comic opera reigns.

Minnie Williams, late of the Tin Soldier company, goes as second soubrette with Marguerite Fish, who is not playing this week, but will open in Baltimore next Thursday night.

Harry Sanderson's annual benefit takes place on Thursday, March 31, at Tony Pastor's Theatre. A bill of special strength is being prepared and the popular treasurer will no doubt have his usual bumper.

Edwin F. Mayo was in town on Monday. He says that Davy Crockett is having a richly prosperous season, the profits to date reaching $10,000. Mr. Mayo's business is now looked after by Harry Sloan, formerly with the Knights and the Hanlons.

The beautiful costumes of Indiana, the comic opera now running in Philadelphia, were made by Charles Hawthorne from designs by Percy Anderson of London, who was so highly complimented for his designs for The Lady of the Locket, an opera which was produced in London a season or two ago.

Little Olive Berkley made her first appearance as a reader at the Fund benefit at the Casino last week. She recited "Barbara Freitchie" with such effect as to secure an encore. The little girl is not going out with Frankie Kemble, as her mother does not wish her to encounter the hardships of travel.

Cedric Hope recently engaged John Howson to play Samuel Hoggard in Saints and Sinners for ten weeks. Mr. Howson rehearsed the part, and then, at what is claimed to have been almost the last moment, notified Mr. Hope that he could not go to Toronto with the company. Leslie Allen took Mr. Howson's place.

Robert Fulford is taking legal steps to stop the piracy of M'liss. The play is a favorite "victim" with Western barnstormers. In this connection it may be mentioned that New York and New England, although overrun with little companies playing week dates in the smaller towns, are comparatively free from play-piracy.

Charles H. Hoyt's new skit, A Hole in the Ground, which he has had in preparation for some months, will have its first production in Columbus, Ohio, on March 21, and will then be seen in Cincinnati, Chicago, St. Louis, Baltimore and Philadelphia. Time is being held at a New York theatre.

Alexander Comstock has taken the business control of Howard MacNutt and Warren Hawley's new play, The Kadee, which is now in rehearsal by a double quartette, who will render it in this city within a few weeks before an audience of managers and others interested in opera comique, as well as a number of representatives of the press.

Alexander Comstock handed in his resignation as business manager of Dockstader's Minstrels last Thursday afternoon. It goes into effect on Feb. 3. The parting is amicable, Mr. Comstock, who has been working steadily for the past two years, believing that he is entitled to a little recreation, which he will seek in an ocean voyage the latter part of February.

George Morton is authority for the statement that the following people did not appear in the cast of A Wall Street Bandit at the Novelty Theatre, Williamsburg, last week, although their names were printed in the bills; William Richardson, Charles Bowser, H. W. Bradley, J. H. Farrell, Louise Dickson and George Morton. Mr. Morton protested against his name being used, but to no avail.

Atkins Lawrence and Anna Boyle are now at the head of the Wall Street Bandit company. Frank C. Cooper is the manager. James Fennessy, of Heuck's Opera House, Cincinnati, says of the company surrounding Mr. Lawrence and Miss Boyle: "I consider the Wall Street Bandit company one of the best melodramatic organizations that ever played in my theatre, and the play one of intense interest." After Feb. 5 the play will be known as The Wall Street Orphans.

While in Washington recently Marshall P. Wilder appeared before many distinguished people, including the President and Mrs. Cleveland, the members of the Cabinet and their wives. He was given a luncheon by Chief-Justice Waite. Mr. Wilder will visit the Capital next year and fill a number of professional engagements.

The vocal selections in The Humming Bird, to be done at the Star on Feb. 7, are numerous. Mr. Salsbury is to warble "The Prodigal Son," "As Long as the World Goes Round," and "Woman, Lovely Woman." Nellie McHenry will give a slice of La Somnambula à la Patti, "Old Sport," a whistling song, and "Money." Marie Bockel is to yodel and imitate the carolling of birds.

A Ghost

is a myth, but solid reality will be known by those who write to Hallett & Co. Portland, Maine, thereby learning, free, about work that they can do, and live at home, wherever they reside, at a profit of from $5 to $25 and upwards daily. Some have earned over $50 in a day. Capital not needed. Hallett & Co. will start you. All is new. Delay not. Pay absolutely sure from start. Wealth awaits every worker. Both sexes. All ages.—*Com.*

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American Managers.

III.—CHARLES O. WHITE.

This well-known manager began professional life as a burnt-cork comedian thirty-five years ago, in Washington, D. C., appearing as a member of the Cosmopolitan Minstrels. In the following year he was a member of Sweeney and Warden's Minstrels. In 1855 young White formed a concert company, of which Mrs. Oliver Rand and her daughters, Olivia, Jennie and Rosa, were members. They toured Virginia and Maryland. At its close he joined the Washington Harmonians, and in '57 became a member of the well known Euterpians in the same city. The following year found him with Parrow and Sweeney's Minstrels. Bill Parrow was the original "Old Bob Ridley." (Some twelve years ago Parrow was foully murdered by an Indian near Nashville, Tenn.) For a year or two before the War Mr. White was in the railway service at Washington as a ticket agent.

With the breaking out of the "unpleasantness," Mr. White sought what he looked upon, from a political and patriotic point of view, the sunny and more congenial South. He was a member of the National Volunteers organized in Washington to render aid to the Southern Confederacy. He commanded the Union Point Battery at the battle of Newbern, N. C. In 1863 being detached and stationed at Richmond, Va., Mr. White organized a minstrel company which appeared in that city for six months, and for another six months toured the South and gave benefits for the military hospitals Many thousands of dollars were thus raised, and the organizer was showered with thanks and compliments for his good work. At the close of the strife Mr. White became manager of the Canterbury at Washington, D.C., of which Richard Fitzgerald was proprietor. He afterward became a partner. Thompson and Kearns, the original song-and-dance men; Thomas and Alfred Miaco, Fayette Welch, Tim Morris and Joe Woods were among the members of the Canterbury company. From 1867 to 1870 Mr. White managed theatres in Memphis, Nashville and New Orleans, and in 1871 had charge of the Opera House at the junction of Flatbush and Fulton avenues, Brooklyn. Leaving here, he managed Kernan's Theatre in Baltimore, and went thence to Chicago to manage King's Opera House, destroyed in the great fire. For some years afterward he divided his managerial labors between New Orleans, Nashville, Memphis, Toledo, East Saginaw and Grand Rapids.

In 1875 Manager White made Detroit his permanent abiding place, and became, successively, manager of the Coliseum, Park Theatre, White's Grand Theatre and White's Grand Opera House. Mr. White has been very successful in management in Detroit. During 1886 he found luck in ill-luck. On Jan. 1 his Grand Theatre was destroyed by fire; but the undaunted manager was considering ways and means for a new house while the firemen were fighting the flames. The result is the magnificent structure—in every respect one of the finest theatres in the world—known as White's New Grand Opera House, which opened in an operatic blaze and to a fashionable crush in the middle of last September, and which is now, under Manager White's able direction, one of the best-paying theatrical properties in the United States. With great enterprise, this busy and enterprising manager has perfected plans for the building of another theatre in Detroit. This house will be conducted on the popular-price basis. The scheme of popular prices in Detroit was conceived by Mr. White and carried out at the burned Grand Theatre, which was a gold-mine at the time of its destruction.

Manager White has just turned fifty, and he bears his years well. His kindly, genial, smooth-shaven face fairly beams with good-nature. Although quiet and gentle in manner, he is a quick executive and a tireless worker. He finds idleness a bore and hard work a recreation, and his annual vacations in New York City are divided between his office and short jaunts to watering places—most of the time at the desk. During last Summer, besides preparing for the opening of the New Grand Opera House, Manager White organized and booked the great Michigan Circuit, comprising all the populous centres of that State.

The Actors' Fund.

Last week the Executive Committee favorably considered four applications for relief, and rejected one. Five applications will be considered this week.

Amount expended in relief last week, $165. There were no funerals.

New members and annual dues paid in: Annette Ince, Mrs. Hayward, James H. Taylor (two years), Sheridan Corbyn, Henry Hanscombe, May Marshall, Henry Siphort, Ada Melrose, George Hoffman, Daniel Hurley, Dan Leeson, Charles G. Craig Charles F. Rosene, Charles E. Udell, Thomas J. Murphy, James A Reynolds, Mrs. Hindie Harrison, Harold Russell, Sherman W. Wade, George A. Schiller, David McFall, Charles B. Hanford, Mme. Ponisi, Eleanor Marron, Martin N. Murray, Charles S. Dickson, John L. Wooderson. Charles T. White. Thomas Cary and Robert Germain.

The Mirror Memorial Monument Fund.

[CONTINUED FROM SEVENTH PAGE.]

be less. Mrs. Kimball received your circular, but the people don't seem to come up, and I send my two dollars, not wanting to wait any longer."

Manager W. R. Ward sends $5 in a letter that says: "Miss Kittie Rhoades would like to add her mite to help along the M. M. M. F. Accept many wishes for your success."

The following are the names of the subscribers and amounts contributed from Thursday morning, Jan. 20, to Wednesday evening, Jan. 26, inclusive, in the order of their receipt:

Mose Fiske, Corinne Opera company	$2 00
Milton Nobles' Company:	
Mr. and Mrs. Milton Nobles	25 00
J. Duke Murray	2 00
W. C. Anderson	1 00
L. R. Willard	1 00
L. F. Howard	1 00
May Bardell	1 00
John H. Ready	1 00
Max Fehrmann	1 00
George R. Sprague	1 00
Fannie Barry Sprague	1 00
Mrs. Mary Davenport	1 00
James H. Taylor, New York	2 00
Indianapolis Lodge, No. 13, B. P. O. Elks.	25 00
R. W Lowry, Indianapolis	2 00
E M. Holland, Madison Square Theatre..	5 00
Taken From Life Company:	
Phoss McAllister	1 00
H. S. Duffield	1 00
W. H. Stuart	1 00
Harry Driscoll	1 00
J. H. Anderson	1 00
John H. Bunny	1 00
Little Ada Jones	50
Ed. Sylvester	1 00
Henry M. Messer	1 00
Louis Knobb	1 00
Fannie G. Bernard	1 00
Mr. and Mrs. Sheridan Tupper	2 00
Charles E. Mills, New York	1 00
T. R. Hyatt, Topeka, Kas	2 00
Graham Earle Company:	
Graham Earle and Agatha Singleton....	5 00
Trixie Adams	1 00
Herbert Delmar	1 00
Joseph E. Anderson	1 00
Mamie Anderson	1 00
Louis A. Mabb	1 00
H. M. Holdee	1 00
Julia A. Hurst	1 00
Scott Marble, Chicago, Ill	6 00
Two Johns Company:	
John C Stewart	5 00
J. H. Katie Edwards	5 00
John S. Crossey	2 00
Paul Dresser	2 00
E. Harrison	2 00
H. McAvoy and Rogers	2 00
W. O. Petrie and wife	2 00
Frank Rush	1 00
Frank Stewart	1 00
John Curry, New Orleans	10 00
Maggie Mitchell Company:	
Maggie Mitchell	50 00
Charles Abbott	5 00
H. E. Sanford	5 00
R. F. McClannin	2 00
James T. Galloway	2 00
Eliza S. Hudson	2 00
J. T. McBride	2 00
T. J. Leonard	1 00
Dodson Lomax	1 00
George Parkhurst	2 00
Walter Perkins	1 00
Lillian Andrews	1 00
F. Doud	1 00
Otto Vogler	1 00
Annie Chase	1 00
Rose Andrews	1 00
Will L. Lykens	2 00
John C. Hurter & Co., Montgomery, Ala..	5 00
Wm. A. Pratt & Co., Montgomery, Ala...	1 00
Leon Lalb, Montgomery, Ala	50
S. H. Beasley, Montgomery, Ala	1 00
Wm. J. Riley, Lebanon, Ind	1 00
"K," New York *World*	5 00
Weaver & Jordan, Johnstown, Pa	2 00
D. L. Price, New York	1 00
James Smyth, New York	50
James Longwill, Bayonne, N. J	1 00
J. H. Seal, Wilmington, Del	1 00
R. A. Bridgman, Pamrapo, N. J	1 00
Thomas Churchill, Pamrapo, N. J	1 00
August Mosser, Pamrapo, N. J	50
Lorenzo Hamm	1 00
Frank J. Stoviken, Greenville, N. J	1 00
W. E. J. Saunders, Jersey City	1 00
John Satterland, Pamrapo, N. J	50
Charles H. Vogel, Pamrapo, N. J	50
George C. Watters, Pamrapo, N. J	50
H. S. Keller, Utica, N. Y	5 75
H. G. P. Oblinger, Council Bluffs, Ia....	2 00
Michael Strogoff Company:	
J. May Cossar	1 00
W. C. Crosbie	1 00
Florine Arnold	5 00
Lewis Morton	1 00
George Ronaldo	1 00
Cecile Rush	5 00
Ida De Lange	1 00
Charles L. Andrews	5 00
H. E. Rand, Columbus, O	1 00
Perry Barnes, Central City, Col	1 00
James D. Burbridge, Jacksonville, Fla....	2 00
Charles F. Verelst, Jacksonville, Fla	2 00
F. C. Bancroft, New Bedford, Mass	1 00
Joseph A. Tabor, New Bedford, Mass	2 00
Etta F. Martin, New Bedford, Mass	50
David H. Morrissey, New Bedford, Mass..	50
Kitty Rhoades	5 00
Wilbur M. Williams, Chicago, Ill	1 00
Tony Pastor's Theatre:	
George F. Campbell	1 00
Robert McIntyre	1 00
Adolph Nichols	1 00
Tierney and Wagner	2 00
R. S. Ranson, Keokuk, Ia	2 50
J. R. Ringwalt, Omaha, Neb	2 00
George H. Fisher, Fort Wayne, Ind	1 00
Frank L. Stouder, Fort Wayne, Ind	1 00
Hugh M. Diehl, Fort Wayne, Ind	1 00
Jacob Leibold, Fort Wayne, Ind	50
E. W. Cook, Fort Wayne, Ind	1 50
Gerald Maxwell, Wilson Barrett company..	5 00
Daniel Leeson, Wallack's Theatre	2 00
N. Y. Casino Travelling company	38 00
Hoodman Blind Company:	
Joseph Haworth	10 00
Augustus Cook	2 50
Sidney Howard	2 50
Matt B. Snyder	1 00
Norman Campbell	2 00
George S. Fleming	1 00
George Conway	1 00
Fred McLellan	1 00
Conway Carpenter	1 00
Oliver L. Johnson	1 00
Harry R. Bradley	1 00
Sidney Armstrong	5 00
Rose Snyder	1 00
Bessie Bernard	2 00
Mrs. Jennie Elberts	1 00
Mrs. Ollie Stoddard	1 00
Mrs. Germon	1 00
Carrie Elberts	50
Little Aimee	50
George J. Appleton	2 00
A. Reed	2 00
C. H. Stanley, Atkinson's Aphrodite company	1 00
"Mud," New York	1 00
Warren W. Ashley, Atkinson's Aphrodite company	1 00
Lizzie Conway, Atkinson's Aphrodite company	1 00
George M. Miller, Reading, Pa	5 00
Lee E. Pickering, Clarksville, Tenn	1 00
John T. Macauley, Louisville, Ky	25 00
Marion Keith, May Blossom company	2 00
Mme Elizabeth Ponisi, Wallack's Theatre.	3 00
Charles D. Lack, 12 Union Square	1 00
Harry C. Smith, Springfield, Mass	1 00
Sinn's Park Theatre, Brooklyn:	
Walter L. Sinn	10 00
George R. Edeson, Jr	1 00
J. H Thompson	2 00
J. H. Walsh	5 00
James H Smith	5 00
H. A Meyer	2 00
William G. Sammis	2 00
Charles Terwilliger	1 00
Fred. Samuels	1 00
George W. Talbot	50
John Terwilliger	50
Charles Weidemeyer	50
George Ward	50
William Guad	1 00
J. Roberts	1 00
J. Caldwell	1 00
George Helon	1 00
R. W. Harrit	50
Mrs. Coyle	25
Mrs. Gray	25
W. I. Moffat	2 00
Daniel Applegate	2 00
Thomas R. Rockford	5 00
E. J. Cannon	50
William A. Shaw	1 00
C. A. Bailey	1 00
W. Weeks	50
Paul Mitchell	50
Joseph Batilane	50
Alex. Ringh	50
Harry Braham	1 00
Edward Wrench	50
Robert Stuart	50
G. Tumlett	50
Peter Ali	1 00
Ed. Fiordan	1 00
Thomas Boyd	50
Louis Conterno	1 00
James Kehoe	1 00
D. S. Robinson	50
C. W. Moffatt	50
James D. Vancene	2 00
Hill and Connor, Saratoga, N Y	2 00
J. H Moreland, Adrian, Mich	5 00
Charles A. Gardner's Karl Company:	
C. A. Gardner	$5 00
Thomas F. Fitzgerald	1 00
Phil. H. Irving	2 50
Jennie L Irving	2 50
Gustave H. Kline	1 00
Robert V. Ferguson	1 00
Marion May	1 00
David Williams	2 00
N. Magee	50
Mamie Conway, Dalys' Vacation Company	1 00
Augusta Van Doren	2 00
Helen Dauvray Company:	
Helen Dauvray	$10 00
Ellie Wilton	5 00
Mr. Colfax	1 00
Walter Hudson	1 00
Edward Sothern	5 00
Frank P. O'Brien, Birmingham, Ala	25 00
Total	$561 75
Previously acknowledged	1,063 65
Total amount subscribed to date.	$1,625 40

The following despatch has been received from Manager Abbey:

SAN FRANCISCO, Jan. 22, 1887.

Editor New York Mirror:

HARRISON GREY FISKE:—Mailed cheque for one hundred dollars for Actors' Fund Monument.

HENRY E. ABBEY.

Mr. Abbey's splendid subscription has not reached us yet. It should arrive here before the end of the week. It will make a handsome start on next week's list.

E. M. Castine, manager Academy of Music, Richmond, Va., writes: "Your communication regards the Monument at Evergreens Cemetery to hand. I have presented the same to our Lodge of Elks, Richmond Lodge No. 45, and they have donated twenty-five dollars for that object and will remit the same to you, wishing you success in your worthy undertaking."

We are notified that a donation of $2 65 is on its way from Bangor, Me., the amount raised among the ushers of the Opera House there.

One of THE MIRROR subscription papers is being circulated at the New York Press Club by the treasurer, Albert Ellery Berg. The members are subscribing liberally in view of the debt of gratitude the Club owes the profession for its services on many occasions at benefits and social gatherings. The list has been headed by President John A. Greene, while Congressman Truman A. Merriman and other Press Club notabilities have likewise come forward. Mr. Berg reports that the list will be completed in time to announce the donors and donations in the next MIRROR.

Mrs. W. A. Fulkerson, of Cedar Rapids, Ia., writes that she has started a list with the Ezra Kendall company. She will remit the amount this week.

Manager M. W. Hanley writes: "I must compliment you for the earnest work you are doing for the Memorial Monument Fund."

George H. Adams, stage-manager of Zozo, has written for a subscription blank. "I will try my best to do all I can for the enterprising MIRROR's object," he says,

PRESS COMMENTS.

Bethlehem (Pa.) Daily Times.

In 1883 the Actors' Fund Association purchased a large burial plot on Prospect Hill, Evergreens Cemetery, New York, in which all actors who die without means to pay the funeral expenses are interred at the expense of the Fund. No preference or distiction is made in the location of the graves, and each mound is marked by a uniform granite headstone, on which the name and date of birth are inscribed. The plot was graded, turfed and surrounded by galvanized iron rails, resting on granite supports. On July 15 last the first interment was made in the plot, and since then ten more actors have been laid at rest there. In 1885 steps to erect a suitable monument on the plot were taken, and a contract was made for the erection of a plain and tall granite shaft for $4,500. The height of the shaft will be forty-five feet and the lower base of the monument will be eight feet square. The monument will be completed by May 1, 1887, and it will be unveiled and the plot dedicated on the Sunday next before or after June 7. Rev. Henry Ward Beecher promises to make the dedicatory address. Just $2,500 more is needed to pay for the monument, and THE NEW YORK MIRROR, the originator of the Actors' Fund Association, has undertaken to raise this amount by private subscriptions. To this end the representatives of THE MIRROR throughout the country will present the cause to actors, managers and play-goers and friends of the profession, and it is expected that, if they respond fairly well, the amount will be raised. This seems a most worthy object for those interested in the profession and those who enjoy the fruits of the actor's labors to sustain and support. The great of the stage have imperishable monuments in their undying fame, but the many, the humble, the rank and file, are committed to the earth and their graves are unmarked. It is the purpose to raise this stately shaft to their memory.

Lancaster (Pa.) Daily Intelligencer.

The New York MIRROR last week sent out an appeal for aid in the erection of the monument on the burial lot of the Actors' Fund in Evergreens Cemetery, New York, and it has already met with a hearty approval. People in all branches of the professi n are sending in their contributions, and it matters not how small they are THE MIRROR will acknowledge all. It is a noble work, and the paper deserves praise for the great interest manifested. The amount subscribed is $446.30, and $2,053.70 is needed.

Indianapolis (Ind.) Saturday Herald.

THE NEW YORK MIRROR, ever an honest champion of deserving actors, has undertaken to raise a fund of $2 500 for the purpose of erecting a memorial monument in the Actors' Rest, in the Cemetery of the Evergreens, New York. At the last meeting of Indianapolis Lodge, No. 13, B P. O. Elks $25 was ordered paid to that fund. One-third of the amount was raised during the first week, and this beats the Bartholdi monument beyond understanding. The monument is elaborately designed, and will well stand as a fitting tribute to the Actors' Fund.

Springfield Republican.

The New York Casino gave a benefit for the Actors' Fund Thursday which drew an immense crowd, realizing $1,600 for the fund. The popular actors in all branches of the business, from Fraulein Brandt of the German Opera company down, took part. THE MIRROR Monument Fund now reaches $1,300, almost wholly the contributions of actors,

New York Mail and Express.

About three-fifths of the amount necessary to pay for the proposed monument in the Actors' Fund burial plot has been subscribed and paid in. Mr. Harrison Grey Fiske, Editor of THE MIRROR, who has the matter in charge, said to-day that there is now no doubt that the whole amount will soon be in hand and the proposed work be under way Henry E. Abbey wired Mr. Fiske yesterday from San Francisco that he had mailed a cheque for $100 toward the Monument Fund from that place. Maggie Mitchell sent in $82, of which sum $50 was from herself. Sheridan Corbyn, Frank Mayo's manager, has raised an amount almost equal to that sent in by Miss Mitchell, and other stars and companies have divers sums in their possession toward the same good object, to which they are only waiting to add a little more before they make their returns.

Professional Doings.

—Fred Dixon, well known as an actor and singer, has settled down in Wichita, Kas., as manager of the Garfield Opera House. The house is centrally located, seats between seven and eight hundred, and caters to a population of some 30,000. The scenery and much of the furnishing are new. The house is run in connection with the Southern Kansas Managers' Association, but attractions can be booked independent of the circuit.

—P. R. Carll's withdrawal from the management of Carll's Opera House, New Haven, is officially announced. Managers or others holding contracts with Mr. Carll are requested to communicate with A. E. Winchell, who is in charge, and who insists upon further ratification,

—A. R. Wilber's two dramatic companies—known as the Madison Square and the Lyceum—will be strengthened in repertoire and numbers early in March. Those desiring to negotiate with Manager Wilber may address him at Williamsport, Pa. These companies are among the strongest of popular-price organizations.

—Several dates of the Keep It Dark company were cancelled on account of the illness of Lizzie Richmond.

—A good company is wanted to open the new Carthage (Mo.) Opera House, just erected. The seating capacity is 700, the stage 40x50, and there are thirteen sets of scenery.

—A. S. Phillips proposes to shortly produce a melodrama in four acts, entitled Injustice. It is in four acts and has only eight characters. The story is American and the star part a lieutenant in the army. Mr. Phillips says the play is well backed financially, that the scenery will be novel and a great feature, and that he is looking for a metropolitan opening.

—Milton Nobles opens his next New York engagement at the People's Theatre on March 7.

—William Redmund and Mrs. Thomas Barry will next season mount their new play, Rene, on an elaborate scale, with ballet, new scenery, new costumes and other accessories.

—In appreciation of her work in Arcadia, Jennie Kimball, of the Corinne Merriemakers, has presented Susie Parker with a pair of solitaire diamond earrings.

—Short's New Opera House at Northeast, Pa., will open early in March under the management of T. W. McCreary, who would like to secure a good attraction for the date.

—Owing to changes in management and reduction in prices, Milton Nobles has cancelled some of his dates, and now has four weeks open in February, March and April for strictly first-class theatres, week or three-night stands.

—The plot of Rene, the Huguenot Captain, Redmund and Barry's new play, deals with the massacre of St. Bartholomew's Day.

—Jennie Kimball emphatically denies the report that Corinne will not be under her management next season. Miss Kimball hopes to retain the managerial reins for many seasons to come.

—J. H. Mack has secured an acquisition in Harry Meredith, who is now playing Crassus, in support of Robert Downing, in The Gladiator. Mr. Downing plays at Niblo's and the Grand Opera House before the season closes, and goes to California in May.

—Lewis S. Golland goes in advance of Charles Bowser in Dollars and Dimes.

—Richard Mansfield will have a repertoire of four plays next season. Manager E. D. Price has arranged a very fine route, embracing the choicest time in the principal cites. Mr. Price has offers for the dedication of three new opera houses.

—Susie Kirwin, prima donna of the Wilbur Opera company, is singing a new song, by Will S. Hays, entitled "I Never Can Forget You." It jumped into great popularity at Louisville, the home of the author.

—Wilson Barrett played to $1 000 last week at the Olympic Theatre, St. Louis, with Clito and Hamlet.

—Elise Lamiere has finished a dramatization of Charles Dickens' "Tale of Two Cities," which is spoken goldenly of by competent judges. The incidents are grouped and put into dramatic form in an artistic and close manner, and the characters are said to be well drawn and faithful to the original, yet focussed for the stage as all characters, originally written for novels, ought to be.

—Nellie Lingard and Margaret Cone, sister of Kate Claxton, last week left on the steamship *Egypt* for England. A host of friends saw them off.

—Ben Maginley has engaged Charles H. Hicks as his business manager for his starring tour in Harry Watkins' play, Trodden Down, which is being booked for next season. The partnership now existing between Mr. Maginley and Gustave Frohman terminates on April 4.

—James Reilly has replaced Frank Campbell, deceased, in the Murray and Murphy company.

—Jennie Kimball telegraphs that the Corinne Merriemakers opened to a packed house at the Court Street Theatre, Buffalo, on Monday night.

—E. G. Stone writes that Mme. Janish has not closed her season and has no intention of so doing. All dates will be filled and the season continue until the middle of July.

—H. R. Jacobs announces that he can play the best attractions at the Grand Opera House, Wilmington, Del.

—Ezra Kendall, of Pair of Kids fame, has open time in March, April and May. He opens his next season at the Globe Theatre, Boston.

—A strong attraction is wanted for week of Feb. 14 at the Providence Opera House, Providence, R. I.

—William Blaisdell, Jr., is in his second season as character comedian and baritone with Frank Jones' famous Si Perkins company. He will be at liberty after June 1.

—Frank M. Norcross is playing Captain Fanshawe, the polished villain, in Saints and Sinners and is highly praised for his work. Last week the Montreal press especially commended the performance.

—C. R. Gardiner has rented Zozo and its scenery for next year to his brother, E. M. Gardiner. The canvas will all be repainted by Henry Hoyt and entirely new costumes provided. The manager intends having a first-class company in the piece and playing at regular prices in the leading out-of-town theatres. The season will begin at the Windsor in this city.

—Nelson Wheatcroft's play, Gwynne's Oath, will have a strong cast when it is produced in Philadelphia next May, if the author succeeds in securing the people he has in view. Effie Shannon has been engaged for an ingenue part—one that is believed to fit her admirably.

—A. H. Canby resigned his position as advance agent of the Carleton Opera company in New Orleans on Saturday night and started for New York.

—W. J Magee, manager of the Tourists, writes: "I noticed in certain papers last week that a Magee had got into trouble with his company. Many friends of mine were led to believe I was the party. I am very happy to say that my season has been fairly successful and salaries have been paid to date."

—James K. Keane and Alice C. Keane have left N. S. Wood's company and joined One of the Bravest.

In Leah, which is again included in Fanny Davenport's repertoire, J. H. Barnes plays; Nathan and Adil, Lackaye Rudolf.

—Newton Beers has bought a proprietary interest in Lost in London, S. H. Cohen having left the management.

—Lilford Arthur writes that Marie Prescott's business for the past few weeks has been very large. Mr. Arthur is now travelling in advance of the company, his services just at present being more valuable there.

—An original play by Ullie Akerstrom, called Renah, the Gypsy's Daughter, was produced in Lewiston, Me., last week. The piece was well received and hereafter it will be a feature of Miss Akerstrom's repertoire.

—A spirit of adventure, we are told, prompted Mr. Honeymoon to advertise in a New York paper for a woman to go upon the stage, and signed himself Humming Bird. This was answered in fun by his wife under the name Mignonette. A similar advertisement in earnest caught the fancy of a stagestruck chambermaid, and from out of these grow the complications which make Salsbury's Troubadours' Humming Bird that is shortly to be brought out at the Star.

—Charles Mortimer has been engaged to play Jack Hartley in Only a Farmer's Daughter He joined the company at Chicago. At the same time Emily Fairchild assumed the role of Lizzie Stark.

—Jennie Kimball, Corinne's manageress, is an enterprising advertiser. Last week the Rochester *Democrat and Chronicle* contained a full-page advertisement of Corinne as Tom-Tom in Arcadia, lighted up with a bronze tint. Arcadia is carrying the banner weeks on Jacobs and Proctor's circuit. So great is the success of the burlesque that money is actually turned away at every performance. Miss Kimball writes: "If the theatres were twice as large I think we would fill them. In her first act's part Corinne is a great success. The roofs could be taken off the theatres and seats sold in anchored balloons."

—Marie Hilforde has been but two seasons on the stage, still she has made rapid advancement. She is playing Nance in The White Slave with success.

—Mr. and Mrs. Frank Rea, of the Charles E. Verner Shamus O'Brien combination, severed their connection with the company last Saturday at Cincinnati, and returned to New York, where Mr. Rea will go under medical treatment for injuries sustained not long ago at Montreal.

—Annie Osterman, of the Wilbur Opera company, is shortly to be wed to Mr. W. R. Bell, who is prominently identified with hotel interests in Cleveland, Ohio.

—At a matinee in Charleston, S. C., Louise Balfe made three distinct and unannounced swoons in sight of the audience. Nervous prostration and Dagmar intensity were the cause.

—Through sickness in the Daly company the members are enjoying a genuine Vacation. The tour will be resumed on Feb 14. W. J. Chappelle goes to his home at Great Bend, Pa.

—James J. Tighe joins the White Slave company in St. Louis to play his old part.

—Jane Coombs opens season in Utica on Jan. 27 for three nights, going thence to Jamestown for a week. Her repertoire will consist of The Lady of Lyons, Bleak House, Camille, The Stranger, Romeo and Juliet, The Hunchback and Engaged. Wright Huntington, who was recently distanced by The Red Fox, and who has long yearned to wrestle with the role of Romeo, is Miss Coombs' leading man.

—Dr. Winchell, manager of Carll's Opera House, New Haven, Conn., is endeavoring to organize a stock company to raise $100,000 with which to purchase the property and convert it into a hotel. Horace Wall, manager of the New Haven Opera House, states that if this be done he will spend $10 000 toward making his house first class in every respect. He will put in another gallery, add a dress circle, and make other improvements.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ALLIANCE, OHIO.
PEOPLE'S THEATRE.
The only place of amusement of the kind in the city. Ground floor. Elevated seats. Seating capacity 800. Population 8,000. Dates made with first-class companies and on sharing terms.
G. W. SOURBECK, Proprietor and Manager.

AMSTERDAM, N. Y. Potter's Opera House. Population 16,000. Seating 1,000. Share or rent. Open dates for good attractions after Jan. 1.
N. S. POTTER, Mgr.

ABERDEEN, MISS.
TEMPLE OPERA HOUSE.
G. W. ELKIN.....Manager
Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000. Good attractions draw well. Correspondence solicited for open dates.

ADRIAN, MICH. Central Hotel.
Headquarters of the profession. Special rates. N. Y. MIRROR on file. FRED. S. AVERY, Mgr.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

BINGHAMTON, N. Y. Population 25,000.
BINGHAMTON OPERA HOUSE.
Now dating season 1887-8.
J. P. E. CLARK, Manager.

BRUNSWICK, GA. Population 7,000.
L'ARIOSO OPERA HOUSE.
Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
GLOVER & WHITTAKER, Lessees and Mgrs.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,500. Fifteen dressing-rooms. Stage 35x70; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. ROHRKASTE, Mgr. and Prop.

BUFFALO, N. Y.
UNITED STATES HOTEL.
Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.
J. LATZ, Jr., Manager.

BATH, N. Y.
STEUBEN HOUSE.
First class. Located near Opera House. Professional rates, $1 per day. Free 'bus. Baggage transferred free. Plenty of accommodations for circuses.
CAPT. D. A. SIGNOR, Proprietor.

COLDWATER, MICH. Tibbits' Opera House. On Ground floor. Seating 1,20 ; all chairs. Full scenery and every convenience. Weeks of Jan. 24 and Feb. 7 open. C. L. HUNTER, Manager.

CLEVELAND, OHIO.
STREIBINGER HOUSE.
Headquarters of the profession. Special rates. Steam-heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

CHARLESTON, S. C.
PAVILION HOTEL.
First class. Centrally located. Special rates to the profession. Transfer 'busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, proprietor.

DANVILLE, VA.
ACADEMY OF MUSIC.
Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect.
M. A. MOSELEY, Manager.

DETROIT, MICH. UNION HOTEL.
210 and 212 West Woodbridge street.
Convenient to all Depots and Theatres. Special rates. Street-cars pass the door.
M. McCALL, Proprietor.

ELYRIA, OHIO. Population 6,000.
ELYRIA OPERA HOUSE.
Seating capacity 800; all chairs. Full scenery, gas and every convenience. Wanted, good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

EAST LIVERPOOL, OHIO.
OPERA HOUSE.
Managers of First-class Dramatic and Musical Companies, Attention! Wanted, for balance season 1886-7, first-class companies only. Only theatre in the city. Seats 1,000. Good stage; full set of scenery. Population of town, 10,000, and a good show town, being close to all other surrounding towns and cities. On Cleveland and Pittsburg Railroad. Direct route between Wheeling and Pittsburg, Cleveland and Pittsburg. Now ready to book for January, February, March, April, May and June, 1887. Popular prices. First-class combinations write at once.
Wanted, for one, two or three weeks, Jan. 17, good attraction.
CHARLES F. SURLES, Manager.

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seats 400. W. WILLEFORD, Manager.

FREMONT, OHIO. Hein's Opera House. Seating 900. First-class attractions wanted.
J. M. DRYFOOS, Manager.

GREENVILLE, PITT COUNTY, N. C.
SKINNER'S OPERA HOUSE.
Seats 500. Good show town. M. HORN, Manager.

GREENVILLE, MICH Population 4,000.
PHELPS' NEW OPERA HOUSE.
P. S. TURNER.... Manager | T. J PHELPS... Proprietor
Seating capacity 1,000, all chairs. Stage 25x50. Full scenery. Plenty of open time.

HUNTSVILLE, ALA
HUNTSVILLE OPERA HOUSE,
Population 8,000 Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

HILLSDALE, MICH. Population 5,000.
Sutton's Opera House. Seating 800; all chairs; full scenery; large stage. Plenty of open time. Rent (only) $30 per night. W. H. MYERS, Mgr.

HUNTINGDON, PA.
NEW OPERA HOUSE.
Under new management. Seating capacity 1,500. On line of Pennsylvania Central Railroad. Time filling fast. Managers wanting dates write at once. Best show town on the line of this railroad, between Philadelphia and Pittsburg. This is one of the finest opera houses in Pennsylvania, with all the latest improvements. G. GREENBERG, Manager.

JACKSON, MICH.
COMMERCIAL HOTEL.
Near both theatres and depot. Special rates. First-class in every way. CHARLES H. RUHL, Prop.

JACKSON, MICH.
ASSEMBLY OPERA HOUSE.
Seating capacity 1,400; large stage; full scenery; electric lights, etc. Open time for good attractions after Nov. 22 for rental only. IRVING R. RICH, Mgr.

KANSAS CITY, MO.
NINTH STREET THEATRE.
A. JUDAH, W. H. THOMAS, ...Lessees and Managers.
The only popular priced theatre in the city, now in course of construction, and will be open about March 1. Parquet, Dress Circle, Private Boxes, Balcony and Gallery all seated with upholstered, plush-finished opera chairs; heated with steam; capacity 1,500; stage 67x30 feet; stage opening 36 feet; height of proscenium arch, 22 feet.
POPULAR PRICES, 75, 50, 35, 25 and 15 CENTS.
BOXES, $1.
FULL HOUSES AT POPULAR PRICES ARE BETTER THAN EMPTY SEATS AT HIGH PRICES.
Companies desiring time please write as early as possible. Address
JUDAH & THOMAS.

KALAMAZOO, MICH.
KALAMAZOO HOUSE.
(Near both theatres.)
AVERY AND MILLER Proprietors.

KALAMAZOO, MICH.
KALAMAZOO OPERA HOUSE.
Seating capacity 1,400, all chairs; full scenery, large stage, steam heated. Good attraction wanted week Dec. 27. Opera co preferred. McCLAVE & BASSETT.

LIMA, OHIO.
FAUROT OPERA HOUSE.
FINDLAY, OHIO.
DAVIS OPERA HOUSE.
BUCYRUS, OHIO.
BUCYRUS OPERA HOUSE.
VAN WERT, OHIO.
PAVILION OPERA HOUSE.
These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
For time and terms, address
GEO. E. ROGERS, Lessee and Manager, Lima, Ohio.

MALONE, N. Y.
HOWARD OPERA HOUSE.
FERGUSON AND MERITT .....Lessees and Managers
WARNING.—Managers wishing time will please address in full as above, as an old hall here has been recently dubbed "Opera House" for the purpose of misleading. Respectfully yours,
FERGUSON AND MERITT.

MUSCATINE, IOWA.
TURNER OPERA HOUSE.
Ground floor, 1,000 folding chairs, stage 30x60. Everything new; 16 sets magnificent scenery.
B. SCHMIDT, Manager.

MOUNT VERNON, OHIO. **Woodward Opera House.** Open time in January, February and March. Comic opera or minstrel. Rent or share. Address L. G. HUNT, Manager.

MT. CLEMENS, MICH.
STANDARD OPERA HOUSE.
JOHN R. TRUFANT.....Manager
The Great Health Resort of the North. City's population 5,000; transient, 500 to 2,000; size of house, 60x92; stage 60x40; 90 sets scenery, full and complete; seating capacity 1,000; folding chairs.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety shows; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in January, February and March, and will book companies for the Summer season or as late as the first of September, 1887. Would like to hear from all managers who are coming to Michigan the present season; also season of 1887-8. Mt. Clemens is on main line of G. T. R. R., twenty miles from Detroit. Companies can play here and at Port Huron and make the best railroad connections for the Saginaws and other points. Managers will bear in mind that under this management Mt. Clemens will not be "showed to death." Not more than one company a week, and not more than two nights, will be booked. Address
JOHN R. TRUFANT, Mt. Clemens, Mich.

MOUNT VERNON, OHIO. **Curtis House.** Headquarters of the profession. Special rates. One block from theatre. C. T. ENSMINGER, Prop.

NEW ORLEANS, LA. **First-class Board** and rooms at No. 5 South Street, opposite Lafayette Square, convenient to business, principal Hotels, Theatres, Railroad Offices and Churches, and Cars to all Railroad Depots. Terms—$1.25 and $1.50 per day. Special rates to the theatrical profession.

NEW BRUNSWICK, N. J. Population, 20,000.
OPERA HOUSE.
Only theatre in the city. Seating capacity 1,800, all chairs. Steam heated, full scenery, stage 35x50. Open for good attractions.
AYERS D. INSLEE, Manager.

NEW MILFORD, CT. **Town Hall.** Seats 900. Will share with two good companies a month. FARRALLY BROTHERS.

NORWALK, OHIO. Population 8,000.
WHITTLESEY OPERA HOUSE
Seating capacity 800. Good attraction can secure open dates on rental only. S. P. HILDRETH, Manager.

OSWEGO, N. Y.
This is just what I have been looking for, a chance that happens but once in a lifetime. The opportunity of buying, on easy terms, to reliable parties, the Opera House, Oswego, N. Y.
Address WALLACE H. FRISBIE.

OWEGO, N. Y.
CENTRAL HOUSE.
Facing Opera House. Special rates to dramatic cos. Free 'bus meets all trains. D. E. BECKER, Prop.

OWEGO, N. Y.
WILSON OPERA HOUSE.
Seating capacity, 1,200. Has lately been refitted, reseated with upholstered folding opera chairs, stage enlarged and floor inclined. S. F. FAIRCHILD, Mgr.

OSHKOSH, WIS.
THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

QUEBEC, CAN.
THEATRE ROYAL.
(Formerly Jacques Cartier Hall.)
Entirely renovated and refitted, and is now in first-class condition. New scenery and seats. Popular-price house—ten, twenty and thirty cents. Correspondence with managers of good attractions solicited.
FRANK MARTIN, Proprietor.
C. J. STEVENSON, Manager.

RALEIGH, N. C.
TUCKER HALL.
Population, 17,500. Attractions wanted for Jan. 20 and 31. Share or rent. J. & F. J. P. FERRALL.

ROANOKE, VA
OPERA HOUSE.
Just opened. Scenery complete. Good show town. Time open. Address T. H. SIMPSON,
Manager Opera House, Lynchburg, Va.

SANDUSKY, OHIO. **Sloane House.** Special rates to the profession.
A. W. POWERS, Proprietor.

SOUTH BEND, IND. **Oliver House.** Facing Opera House. Special rates to professionals. W. B. TITUS, Proprietor.

SANDUSKY, OHIO. Population 23,000.
BIEMILLER'S OPERA HOUSE.
Seating capacity 1,200; all chairs. Stage 31x60. Open dates for first-class attractions only.
FROHMAN AND ILG, Managers.

SOUTH BEND, IND. Population 22,000.
OLIVER OPERA HOUSE.
New and elegant theatre. Seating capacity 1,100; all folding chairs. Full scenery, large stage and every modern improvement. Open dates for first-class attractions only. J. & J. D. OLIVER, Managers.

SOCORRO, N. M.
SOCORRO OPERA HOUSE.
Population 4,500. House seats 400. Socorro is halfway between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

TOPEKA, KANSAS.
GRAND OPERA HOUSE.
First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR.
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. I. H. ALLEN, Manager.

TOLEDO, OHIO **Hotel Madison.**
Special rates. Free 'bus after Dec. 1, 1886.
H. A. BIOSSAT, proprietor.

TOLEDO, OHIO. **Erie Theatre.**
Wanted, lady variety artists at all times.
TONNELLIER BROTHERS, Managers.

UTICA, N. Y.
Gammel's Casino and Hotel.
17 and 19 LIBERTY STREET.
Headquarters for the profession. Furnished rooms at reasonable rates.
Good talent wanted for our Concert Room at all times.
The best of refreshments always in stock.
P. S. THE MIRROR on file.

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